

**A SOCIO-PRAGMATIC ANALYSIS
OF LANGUAGE IN MULTICULTURAL ENVIRONMENT
USED BY THE CHARACTERS IN *FREEDOM WRITERS***

A Thesis

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



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2014

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A THESIS



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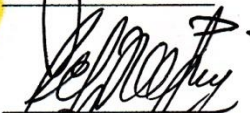
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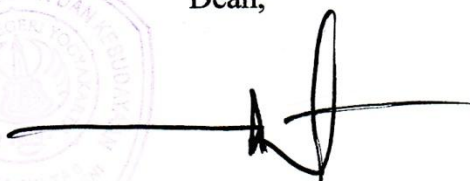
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang dipublikasikan atau ditulis oleh orang lain, kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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Yogyakarta, 28 Januari 2014

Penulis



Banu Adya Pradhika

MOTTOS

*“Don't let the actions of a few determine the way you feel
about an entire group. Remember, not all German's were
Nazis.”*

(Erin Gruwell)

“VI VERI VENIVERSUM VIVUS VICI.

*By the Power of Truth, I, while living, have Conquered the
Universe.”*

(Alan Moore)

Some had scars and some had scratches.

It made me wonder about their past.

*And as I looked around I began to notice that we were
nothing like the rest.*

(Of Monsters and Men)

DEDICATIONS

*I dedicate this thesis to my beloved parets,
Kusriyadi and Sri Umami, who are never tired of loving,
caring about, and supporting me, and my brothers, Dwi and
Bagas, who always give me inspiration in this life.*

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Finally, I realize that this thesis is far from being perfect. However, I have tried my best to complete this research and I would gratefully accept any comments or suggestions for the betterment of this thesis.

Yogyakarta, 28 Januari 2014



Banu Adya Pradhika

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LIST OF ABBREVIATIONS

V	: Verbs
N	: Negatives
Q	: Questions
EEL	: Expressing Existence and Location
NP	: Nouns and Pronouns
Qt	: Maxim of Quantity
Ql	: Maxim of Quality
R	: Maxim of Relation
M	: Maxim of Manner

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ABSTRACT

This research is a socio-pragmatic study on grammatical features of vernacular English in relation to flouting maxims of cooperative principle in *Freedom Writers*. This research is aimed at investigating grammatical features of vernacular English and analyzing the flouting maxims of cooperative principles employed by the characters in *Freedom Writers*.

This research employed descriptive qualitative research and were supported by quantitative method in presenting the occurrences of the data. The data of this research were utterances produced by the characters in *Freedom Writers* containing grammatical features of vernacular English and flouting maxims of cooperative principle. The key instrument of this research was the researcher himself and the secondary instruments were data sheets. The trustworthiness of the data was gained through triangulation, i.e. by theories and by researchers. The data were collected by note-taking.

The findings of this research reveal two important points. First, there are three kinds of grammatical features of vernacular English employed by the characters in *Freedom Writers*. They are verbs, negatives and questions. In the application of the features, the male characters in *Freedom Writers* mostly employed verbs compared to other features. It shows that the characters, whether teenagers or adults, mostly used inappropriate constructions in using verbs in their conversation. Second, there are four kinds of flouting maxims of cooperative principle employed by the characters in *Freedom Writers* while speaking in vernacular English. They are flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner. The characters in *Freedom Writers* mainly used the flouting maxim of relation. In this movie, the characters often gave irrelevant statements by changing the topic of conversation and giving opinion from other perspectives.

Key words: *Freedom Writers*, grammatical features of vernacular English, flouting maxims of cooperative principle

CHAPTER I INTRODUCTION

A. Background of the Study

The United States has become a place where many cultures come together. There are Asian, European, African, and many other cultures. Due to this phenomenon, some people consider the United States as a melting pot. It means that the United States is a place where people of varying cultural backgrounds come together forming a new society with a blend characteristic. More recently, the term of salad bowl is chosen to describe this assimilation. Salad bowl means a space where many cultures are in fact mixed together and retain its own identity. Whatever term people use, it is a fact that the United States now becomes a place where a variety of people come to live. As a consequence, diversity increases.

One is linguistic diversity. Because of this linguistic diversity in having communication, each group of people in multicultural environment needs to recognize and accept the cultural differences. The cultural differences make diversity in language used by people in multicultural environment. The language has some features which differ from other language used in other environment. People in each group may talk in different way even when they speak the same language as the other groups. People have their own language variation. This happens because language in one group might be different from another group. Language which is used by people in an environment can show people's role and status in that environment. The reason why language is different is that language is related to its participants, social settings, and functions.

When people in an environment communicate to each others, they must employ a system called a code. As Wardaugh (2006: 88) says, code is a language or a variety of language such as dialect, language style, standard language, Pidgin and Creole. The variety is lead by the different cultural background or ethnicity. Holmes (1992: 90) states that an individual may signal his/her ethnicity through the language they choose to use. Cultural background influences the use of the language.

The arrangement of message or information in every sentence or utterance is different for each speaker or writer from the same environment. A consideration in the arrangement of information in sentence or utterance will be the prominence or importance because the speaker or writer wishes to give to different pieces of information.

In a multicultural environment, the way of people speak might be different. It is caused by the different cultural background they have. When people are mixed together in an environment then the language they use to speak each other have some features which are different from its in another environment.

An example of multicultural environment can be found in school, especially in a classroom. This kind of environment where there are students or people having different cultural background can be found in the movie of *Freedom Writers*. In the movie, there is a classroom where the students are from different cultural settings. In the class, the students who are from the same neighborhood group themselves separately from others. At the beginning, they speak only with the students of the same culture. Because of a new teacher, Erin

Gruwell, they have to mix together. This makes them speak to each other. The cultural differences between them create a variety of language. Holmes (1992: 81) describes the process of developing this variety of language as vernacularisation.

As seen in the movie, the characters often break the rules of cooperative principles when they use the vernacular language. Cutting (2002: 36) says that in many cultures, it can be socially unacceptable to say exactly what is in one's mind unless one knows the hearer so well. The movie shows the different manners of how the characters break the rules of cooperative principle in multicultural environment. These phenomena lead the researcher to conduct a study on flouting maxims of cooperative principle in *Freedom Writers*. He wanted to know what the grammatical features of language are spoken by the characters in that movie and how they flout the maxims of cooperative principle.

B. Identification of the Problem

Conversation is a general phenomenon that occurs in social setting. For example, conversation can occur at school. Some schools, especially in the United States, are places where students of many different cultural background study. The situation can be seen in *Freedom Writers*. The movie shows a kind of situation in a class where students from different cultures meet. As a teacher of the class, Erin Gruwell faces the diversity in communication with students. In investigating the conversations between them, there are some problems that can be identified.

The first problem deals with the feature of language in use. The language used is English. However, the difference in culture makes them speak in different English. Sometimes the English they use has some differences with the Standard English. The differences can be in grammar and phonology. Then, the language can be categorized as vernacular language or, sometimes, called as vernacular English.

The second problem deals with how the characters obey the rules of cooperative principle in multicultural environment. Cooperative principle is very important in communication because when people have a conversation with others, they should cooperate to build an effective conversation. In this research, the researcher uses a theory of cooperative principle proposed by George Yule. There are four types of cooperative principle maxims: maxim of quantity, maxim of quality, maxim of relation and maxim of manner.

The third relates to the flouting maxims of cooperative principle. In *Freedom Writers*, it can be found the flouting maxims of cooperative principle done by the characters when they speak using vernacular English. Floating maxim happens when the speakers do not follow the maxims but expect the hearers to appreciate the implied meaning.

The fourth problem is about the implicature. When the speakers do not observe the maxims of cooperative principle, they have an implied meaning. The implied meaning has to be interpreted. However, it is not easy to interpret the hidden meaning. The researcher must pay attention to the context of the conversation such as the social status of the speaker, the speech event, the social

cultural background, the previous discourse between the speakers and the speaker's intention in order to be successful in understanding an implicit message.

C. Limitation of the Problems

The research is entitled *A Socio-pragmatic Analysis of Language in Multicultural Environment Used by the Characters in Freedom Writers*. The researcher studied the linguistic features that occur in the conversation in *Freedom Writers*. There are many problems that may arise from the phenomena of multiculturalism. However, it is impossible for the researcher to discuss all the problems therefore the discussion was limited on the ways the characters in *Freedom Writers* use the language through their grammatical features of vernacular English. Moreover, how the characters in this movie flout the maxims of cooperative principle was also discussed. Then, it uses socio-pragmatic approach to explore the problems of the research. The characters consist of a teacher, her relatives, and several students from different cultural society.

D. Formulation of the Problems

From the limitation of the problem above, the researcher formulated some problems as follows.

1. What grammatical features of vernacular English are employed by the characters in the movie of *Freedom Writers*?
2. What types of flouting maxims of cooperative principle are employed by the characters in *Freedom Writers* when they speak in vernacular English?

E. Objectives of the Research

The purpose of the research is to find out the answers of the problem formulations. Therefore the research's objectives are:

1. to describe the grammatical features of vernacular English employed by the characters in the movie of *Freedom Writers*, and
2. to identify and describe the types of flouting maxims of cooperative principle employed by the characters in *Freedom Writers* when they speak in vernacular English

F. Significances

In accordance with the objectives of the research, this research is expected to give contributions, both theoretically and practically.

1. Theoretically, the research finding is expected to enrich the understanding in sociolinguistic study especially speech community in the United States. We can also know the linguistic features of English in multicultural environment. Moreover, the way of flouting maxims of cooperative principle in multicultural environment can be recognized.
2. Practically, the research finding is expected to be useful for:
 - a. The academic society

This research is expected to give more information and description about characteristics of vernacular English used in multicultural environment and the phenomena of flouting maxims of cooperative principles.

b. The student of English literature

This research is expected to give some description and contribution to understand sociolinguistics especially language features of vernacular English and pragmatics especially maxim of cooperative principles.

c. The lecturers

This research is expected to give input in teaching language especially on the language phenomena related to vernacular English and language in multicultural environment and language phenomena related to maxim of cooperative principles.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Description

1. Sociolinguistics

Holmes (1992: 1) states that sociolinguistics is the study of the relationship between language and society. Language in one society is different from that in another society. People have their own language variation. Languages provide a variety of how to say something, to address, to greet others, to describe things, and to pay compliments. Besides, Spolsky (1998: 3) considers sociolinguistics as the field which focuses on studying the relationship between society and language, between the uses of language and the social structures in which the users of language live.

Wardaugh (2006: 10) defines that there are four possible relationships between language and society. The first relationship is that social structure may either influence or determine linguistic structure and/or behaviour. The second relationship is directly opposed to the first. Linguistic structure and/or behaviour may either influence or determine social structure. The third possible relationship is that the influence is bi-directional: language and society may influence each other. The last possibility is that there is no relationship between language and society.

Furthermore, Wardaugh (2006: 13) explains that sociolinguistics concerns with investigating the relationships between language and society with the goal of having a better understanding of language structure of and of how language

functions in communication. Coulmas in Wardaugh (2006: 13) says that sociolinguistics investigates how social structure influences the way people talk and how language varieties and patterns of use correlate with social attributes such as class, sex, and age.

To sum up, sociolinguistics studies the relationship between language and society. Society and language influence each other. Moreover, sociolinguistics concerns with the use of language in social context.

a. Linguistic Variation

Sociolinguistics also studies the different types of language variation used to express and reflect social factor. Vocabulary or word choice is one area of linguistic variation. However, linguistic variation occurs at other levels of linguistics analysis too: sounds, word structure (morphology), and grammar (syntax) as well as vocabulary (Holmes, 1992: 6). Within each of these linguistic levels, there is variation offering the speaker a choice of ways of expression. Holmes (1992: 9) also defines a variety as a set of linguistic forms used under specific social circumstances, i.e. with distinctive social distribution.

One significant function of a language is affirmation of the identity and unity of its speakers. Language can help in indicating the identity of a person. Wardaugh (2006: 242-243) states that language varies people with different ages, sexes, occupations and functions. Hence, people speak differently in certain situations. The distinction in the way they speak portrays their social differences in society.

In addition, Holmes (1992: 9) defines variety as a broad term which includes different accents, different linguistic styles, different dialects and even different languages which contrast with each other for social reasons. Social class, age, gender, ethnicity, and social network are the elements which identify and describe heterogeneity of language. Language variety has broad range including different accents, linguistic styles, and dialects.

b. Style, Register and Dialect

Based on this definition of variety proposed by Holmes, language variety has broad range including different linguistic style, different dialects and even different language. Holmes (1992: 246) defines style as language variation which reflects change in situational factors, such as addressee, setting, task, or topic. On the same page, Holmes states that register is defined as the language of groups of people with common interest or jobs or the language used in situations associated with such groups, while jargon is a speech or writing containing specialized words or constructions. On other page, Holmes (1992: 145) states that dialects are simply linguistic varieties which are distinguishable in vocabulary, grammar and pronunciation. The speech of people from different social, as well as regional, groups differs in these ways.

c. Vernacular English

Freedom Writers movie is set in an environment where there are students and other people who are divided into some racial groups. They are Latina, Cambodian, African-American, and White American students. The language used by the characters in the movie in some conversations is far from Standard

American English (SAE). This kind of language, which uses nonstandard forms, is called vernacular (Yule, 2010: 261). In his book, Holmes (1992: 80) defines vernacular as a language which has not been standardized and does not have official status. In multicultural community, this variety will often be an unstandardized ethnic or tribal language. The nonstandard language used by the characters in the movie is associated with varieties of spoken English. There are no prescribed conventions for vernacular English and there are few dictionaries or grammars of vernacular English.

Holmes (1992: 80) says that vernaculars usually become the first language learned by people in multicultural communities and they are often used for relatively narrow range of informal functions. Moreover, these vernaculars sometimes are differed based on the people using them. There are some varieties of vernacular English based on the racial groups using it.

1) Hispanic English

The term *Hispanic* is a more general than *Latino/Latina* and *Chicano* or *Chicana*. It is used to describe people from anywhere in the Spanish-speaking world including Mexico, Central America, and South America. The term *Mexican*, when used as an ethnic label, is typically considered to be offensive throughout the US. In the context of a Hispanic speech community where Spanish is the primary language for communication, English use can be conned to interaction with monolingual English speakers outside of the community, as in work, business, and school (Wolfram, 2004: 344). This variety spoken in some Hispanic American communities is usually called Hispanic English (Yule, 2010: 261). Hispanic

English has some distinctive pronunciation patterns, some of which are shared with African American English (AAE) and other vernacular English.

2) Asian American English

Most immigrants from Asian countries identify themselves by their national or ethnic origin, like Chinese, Korean, Cambodian, Filipino, or Indian, not as Asian. Nowadays they are all called as Asian Americans. Lee (1998: 5) states that Asian Americans coming from many national backgrounds speak many different languages and encompass a wide variety of physical and social characteristics. This phenomena influence the way they interact to each other and with the other citizens. In most conversation they use a dialect of English which is quite different from Standard English, mostly in grammar and phonology called Asian American English (Yule, 2010: 261).

3) African American English

According to Bough (2000: 5), African American English (AAE), has many names such as African American Vernacular English (AAVE) and Ebonics (literally Black sounds). Today, the most-used term is African American Vernacular English though Ebonics (a blend of Ebony and phonemics) has also recently achieved a certain currency. To put it simply, it is the language spoken by most African Americans in the United States.

According to Yule (2010: 261), African American Vernacular English (AAVE) shares a number of features with other nonstandard varieties, which are Hispanic English and Asian American English, and vice versa. Wolfram and

Schilling-Estes (2006: 183) state that in common vernacular English features in grammar can be divided as follows:

1) Verbs

a) pleonastic tense marking

e.g.: *She haded* for “She had”
I didn’t had for “I didn’t have”

b) non-standard *gonna* and *wanna*

e.g.: *What is she gonna do?* – “What is she going to do?”
I wanna go. – “I want to go.”
Wanna drink? – “Do you want to drink?”

c) *is* and *are* are left out

e.g.: *He tall.* – “He is tall.”
They running. – “They are running.”

d) the use of *be*

e.g.: *He be walkin’.* – “He usually walks”

e) Unstressed *been* or *bin* is used for present perfect. The stressed *BIN* is used to indicate something that happened a long time ago.

e.g.: *He been sick.* – “He has been sick.”
She BIN married. – “She has been married a long time.”
He BIN ate it. – “He ate it a long time ago.”

2) Negatives

a) *Ain’(t)* is a general preverbal negator

e.g.: *He ain’ here* for “He isn’t here”
He ain’ do it for “He didn’t do it.”
Ain’t nobody home for “Nobody is home”

b) Multiple negations

e.g.: *He don’t never do nothing*
He don’t know nothing

3) Questions

- a) In direct questions the subject and the auxiliary verb are not inverted.

e.g.: *Why I can't play?* – “Why can't I play?”

- b) In embedded questions, however, the subject and auxiliary verb are inverted, but there is no *if* or *weather*.

e.g.: *I asked him could he go with me* means simply “I asked him if he could go with me.”

4) Expressing Existence and Location

- a) In existential clauses, *it* is used in sentences like *It's a school up there*, meaning “There's a school up there.”
- b) The plural equivalent is *they got*. Therefore, “There are some hungry women here” would be said *They got some hungry women here*.

5) Nouns and Pronouns

- a) The absence of possessive and plural –s.

e.g.: *John house* and *two boy* for “John's house” and “two boys”

- b) Plurals after determiner each and every

e.g.: *She knows every students in the school*. – She knows every student in the school.

He grew more and more desperate each days that passed. – He grew more and more desperate each day that passed.

- c) Associative plurals are marked with *and (th)em* or *nem*.

e.g.: *Felician an' (th)em* or *Felician nem* for “Felician and her friends/family/associates”

- d) Second person plural possessive is marked with *y'all* and third person plural is marked with *they*.

e.g.: *It's y'all ball* for “It's your ball”
It's they house for “It's their house”

- e) Some relative pronouns are omitted

e.g.: *That's the man come here.* – “That's the man who came here.”

2. Pragmatics

Pragmatics is a branch of linguistic study which examines about language and context. It is the study of the condition of human language use which is determined by context in society. According to Yule (1998: 3), there are four areas that pragmatics is concerned with. They are described as follows.

- 1) Pragmatics is the study of speaker's meaning

Pragmatics concerns with the study of meaning as communicated by a speaker (or a writer) and interpreted by a listener (or a reader). In other words, pragmatics is the study of speaker's meaning. It analyzes more on what people mean by their utterances rather than on what the words or phrases in those utterances might mean by themselves.

- 2) Pragmatics is the study of contextual meaning

This means that when the listener interprets the speaker's meaning, s/he has to observe how the speaker organizes what s/he says in accordance with whom s/he is talking to, where, when and under what circumstances they are talking.

- 3) Pragmatics is the study of how more gets communicated than is said.

This approach also necessarily explores how listener can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. It explores how a great deal of what is unsaid is recognized as part of

what is communicated. It can be said that it is the investigation of invisible meaning.

4) Pragmatics is the study of the expression of relative distance

This perspective raises the question of what determines the choice between the said and the unsaid. The base is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much it is needed to be said.

In addition, Yule (1998: 4) states that pragmatics is the study of the relationship between linguistic forms and users of those forms. He says that the advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumption, their purposes or goals, and the kinds of action, for example request. All of them are shown when the speaker speaks. On the contrary, the big disadvantage is that all these human concepts are extremely difficult to be analyzed in a consistent and objective way.

Leech (1983: 6) states that pragmatics is the study of the relation between language and context. Pragmatics is the base to an account of language understanding. Both linguists define pragmatics as a study that involves meaning and context.

In conclusion, pragmatics is the study of the speaker's meaning related to its context. It concerns with how people use language within a context and why they use language in a particular way.

a. Utterance

Finnegan (1997:162) defines an utterance as the use of a sentence on a particular occasion or in a particular context. Utterance is a sentence that is said, written or signed in particular context by someone with a particular intention, by means of which the speakers intend to create an effect to the hearer. He adds that the meaning of utterance includes the (descriptive) meaning of the sentence, along with (social and affective) meaning contributed by contextual factors.

The following sentence shows example of utterance influenced by the context (Finnegan, 1997: 162-163):

I now pronounce you husband and wife.

The sentence above may be uttered in at least two different sets of circumstances that is,

- 1) by a minister to a young couple getting married in the presence of their assembled families, or
- 2) by an actor dressed as a minister to two actors assembled in the same church for the filming of television soap.

The first instance, *I now pronounce you husband and wife* will affect a marriage between the couple intending to get married. However, the same utterance will have no effect on marital status of any party on the movie location. Thus, the circumstances of utterance create different meanings. The sentence uttered in the wedding context and it which is uttered in the film context have the same sentence meaning but different utterances.

Finnegan (1997: 345) says that sentence is a structured string of words that carries a certain meaning while utterance, in contrast, is a sentence that is said, written or signed in a particular context by someone with a particular intention, by means of which the speaker intends to create an effect on the hearer. Thus, an interrogative sentence “Can you shut the window?” has the meaning of a request for information “Are you able to shut the window?”, but as a contextualized utterance it would be a request for action (“Please, shut the window!”). It is essential to draw inferences for interpreting the utterances.

In conclusion, utterance is a unit of analysis of speech said in a particular context with a particular intention to gain a certain effect on the hearer.

b. Context

Nunan (1993: 7-8) states that context refers to the situation giving rise to the discourse and within which the discourse is embedded. Moreover, Nunan explains that there are two different types of context. The first of these is the linguistic context. Linguistic context is the language that surrounds or accompanies the piece of discourse under analysis. The second is the non-linguistic context. It is within which the discourse takes place. It refers to the real world in which the text occurs or the factors outside the linguistic context which determine or influence the interpretation of an expression or statement. It includes the types of communicative event, the topic, the purpose of the event, the setting, the participants, and the background knowledge underlying the communicative event.

Cutting (2002: 3-4) defines context as a physical and social world and assumptions of knowledge that the speaker and hearer share. He divides context into three kinds.

- 1) Situational context is what speakers know about what they can see around them.
- 2) Background knowledge context is what they know about each other and the world.
- 3) Co-textual context is what they know about what they have been saying.

According to Leech, pragmatics studies utterance meanings in relation to situational context or speech situation (1983: 13-14). There are some aspects in situational context proposed by Leech.

- 1) The participants: the addressers and the addressees
- 2) The social setting: where are they speaking?
- 3) The function or the goal: why they're speaking?
- 4) The topic: what is being talked about?

Based on the explanations above, it can be concluded that context is important in interpreting the meaning of an utterance in a conversation. The hearer can fail in interpreting the meaning of speaker's utterance if the hearer does not understand the context in the conversation.

c. Cooperative Principle

A basic underlying assumption people make when they speak to one another is that they are trying to cooperate with one another to construct meaningful conversations. This assumption is known as the cooperative principle.

It means that speakers try to contribute meaningful and productive utterances to further the conversation. As conversational partners, the listeners are expected to do the same.

Moreover, cooperative principle is a kind of tacit agreement by speakers and listeners to cooperate in communication. The speakers and the listeners try to cooperate in communicating with one another, and the speakers rely on this cooperation to make conversation efficient. Cooperative principle is elaborated as a set of maxims which spell out what it means to cooperate in a conversation way (Cruse 2000: 355).

1) Maxim of Quantity

The speakers should be as informative as they are required. They should give neither too little information nor too much. They also should make the strongest statement they can. Sometimes speakers know information more than what the hearer requires. For this reason, they like to say *“I won’t bore you in details, but it was an exciting trip”* in order not to be considered breaking the maxim of quantity. Furthermore, Cutting (2002: 34-35) says that people who give too little information risk their hearer not being able to identify what they are talking about because they are not explicit enough, whereas people who give more information than the hearer needs risk boring them.

2) Maxim of Quality

The speakers are expected to be sincere, to say something that they believe it corresponds to reality. They are expected not to say anything that they believe to be false or anything for which they lack evidence. Some speakers like to draw

their hearer's attention to the fact that they are only saying what they believe to be true, and that they lack adequate evidence.

As far as I know, they're married.

(Yule, 1998: 38)

When the speaker says *As far as I know*, it means that s/he cannot be totally sure if the information is true so the hearer will not assume that the speaker is not lying if s/he gives wrong information.

3) Maxim of Relation

The speakers are assumed to be saying something that is relevant to what has been said before. The example of relation maxim can be seen in the following dialogue.

A : There is somebody at the door.

B : *I'm in the bath.*

(Cutting, 2002: 35)

B expects A to understand that his present location is relevant to his comment that there is someone at the door. B cannot go and see who s/he is because he is in the bath. Some speakers like to indicate how their comment has relevance to the conversation.

4) Maxim of Manner

People should be brief and orderly. What is more, they should avoid obscurity and ambiguity. In this exchange from a committee meeting, the speaker points to the fact that he is observing the maxim:

Thank you Chairman. Jus- *just to clarify one point*. There is a meeting of the police committee on Monday and there is an item on their budget for the provision of their camera.

(Cutting, 2002: 35)

The explanation above shows how people try to observe the maxim of cooperative principle. However, there are some circumstances in which the speakers may not follow the expectations of the cooperative principles. They do not observe the maxims.

d. Flouting Maxims of Cooperative Principle

Flouting maxim happens when the speakers appear not to follow the maxims but expect the hearers to appreciate the implied meaning. All the four maxims of cooperative principle may also be flouted. The explanation and examples will be described below.

1) Flouting Maxim of Quantity

The speaker who flouts the maxim of quantity seems to give too little information or too much information. The dialogue below shows the example of flouting the maxim of quantity.

A : Well, how do I look?

B : *Your shoes are nice...*

(Cutting, 2002: 37)

B flouts the maxim of quantity because s/he gives too little information. B just gives information about A's shoes and s/he does not say about his/her dress or jeans. However, A will understand that implication because A asks his/her whole appearance and only gets the part of it. Another example can be seen in the conversation below.

Y : And you say that the warden is a nice person?

X : *O yes, you will get other opinions, but that's my opinion.*

(Cutting, 2002: 34)

It is clear that X flouts the maxim of quantity when she says, “Oh yes, you will get other opinions, but that’s my opinion”. Y knows that X is not giving all the information that he needs in order to fully appreciate what is being said. Thus, Y later asks “What would the other people say?”. X knows that Y would know that she has more information, but maybe he/she wanted to be asked more for it. It is similar to “I had an amazing time last night,” which invites, “Go on. Tell me what happened then”.

2) Flouting Maxim of Quality

According to Cutting (2002:37), the speaker who flouts the maxim of quality may do it in several ways. First, speakers may quite simply say something that obviously does not represent what they think. The example can be seen in Sir Maurice’s utterance “I think you would be happier in a larger- or smaller-college,” when Sir Maurice Bowra, as a Warden of Wadham College, Oxford, was interviewing a young man for a place at the college. He actually came to the conclusion that the young man would not do. Helpfully, however, he let him down gently by advising the young man. This utterance is actually flouting the maxim if he knew that the student would understand what he was getting it, and hear the message behind his words (Cutting, 2002: 36).

Speakers may also flout the maxim by exaggerating as in the hyperbole ‘*I could eat a horse*’ or ‘*I’m starving*’, which are well-established expressions. No speaker would expect their hearer to say, ‘*What, you could eat a whole horse?*’ or ‘*I don’t think you are dying of hunger-you don’t even look thin.*’ Hearers would be

expected to know that the speaker simply meant that they were very hungry. Hyperbole is often at the basis of humour.

Similarly, a speaker can flout the maxim of quality by using a metaphor, as in “My house is a refrigerator in January”, or “Don’t be such a wet blanket-we just want to have fun here”. Here again, hearers would understand that the house was very cold indeed, and the other person is trying to reduce other people’s enjoyment. When people say, ‘I’m going to urinate,’ and when they say ”She’s got a bun in the oven” meaning “She’s pregnant”, or “He kicked the bucket” meaning “He died”, the implied sense of the words is so well-established so that the expression can only mean one thing.

Thus, in the case of irony, the speaker expresses a positive sentiment and implies a negative one. If a student comes down to breakfast one morning and says “If only you knew how much I love being woken up at 4 am by a fire alarm”, she is being ironic and expecting her friends to know that she means the opposite. Sarcasm is a form of irony that is not so friendly. In fact, it is usually intended to hurt, as in “This is a lovely undercooked egg you’ve given me here, as usual. Yum!” or “Why don’t you leave all your dirty clothes on the lounge floor, love, and then you only need wash them when someone breaks a leg trying to get the sofa?”.

Banter, on the contrary, expresses a negative sentiment and implies a positive one. It sounds like a mild aggression, as in “You’re nasty, mean and stingy. How can you only give me one kiss?” but it is intended to be an expression of a flirtatious comment.

3) Flouting Maxim of Relation

The speakers are said flouting the maxim of relation, if they expect that the hearers will be able to imagine what the utterance does not say and they make the connection between their utterance and the preceding one(s). The example can be seen in this situation. If a baby cries and the mommy picks the baby up then people will assume that the ‘mommy’ is the mother of the crying baby that she picks the baby up because he is crying. Similarly, in the following exchange:

A : So what do you think of Mark?
 B : *His flatmate's a wonderful cook.*

(Cutting, 2002: 39)

B does not say that she was not very impressed by Mark, but by not mentioning him in the reply and apparently saying something irrelevant, she implies it. Similarly, in the next, Noel Coward is said to have had this exchange, after his play *Sirocco* (1927) was booed.

Heckler : We expected a better play.
 Coward : *I expected better manners.*

(Cutting, 2002: 39)

Using a Gricean analysis, one can say that the second comment seems irrelevant to the first. The heckler in the audience is talking about the play, and Coward's comment is about manners. However, Coward intends the heckler to infer that he expects better manners than booing and shouting about his play. The heckler will have understood that Coward finds him as well the others not just bad-mannered, but rude and offensive.

4) Flouting Maxim of Manner

Cutting (2002: 39) says those who flout the maxim of manner, appearing to be obscure, are often trying to exclude a third party. It can be seen in the following exchange between husband and wife.

- A : Where are you off to?
 B : *I was thinking of going out to get some of that funny white stuff for somebody.*
 A : OK, but don't be long-dinner's nearly ready.
(Cutting, 2002:39)

B speaks in an ambiguous way by saying “that funny white stuff for somebody” because he is avoiding saying ‘ice cream’ and ‘Michelle’, so that his little daughter does not become excited and asks for the ice cream before the meal.

e. Implicature

Mey (1993: 99) tries to explain the term “implicature”. This term “implicature” is derived from the verb “to imply”, as its cognate “implication”. Etymologically, to imply means to fold something into something else. Hence, what is implied, which is folded in, has to be unfolded in order to be understood. Furthermore, Mey (1993: 99) defines it as something which is implied in a conversation, which is left implicit, in actual language use.

According to Yule (1998: 35), implicature is an additional conveyed meaning. It is something that a speaker intends to communicate. Moreover, it is something that must be more than just what the words that a speaker says mean. There is something different from the meaning of a word so people have to manage to express further than the meaning of words people use. Yule (1998: 6)

adds that implicature is certainly a primary example of more being communicated than is said. Grice (in Brown and Yule, 1983: 31) defines implicature to account for what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says. It is anything that is inferred from an utterance but that is not a condition for the truth of the utterance. Grice makes a distinction between what is said by a speaker of a verbal utterance and what is implied. He divides implicature into two, namely conversational implicature and conventional implicature. Conventional implicature is largely generated by the standing meaning of certain linguistic expression, while conversational implicature is a nonconventional implicature based on an addressee's assumption that the speaker is following the conversational maxims or at least the cooperative principle. Then, it is concluded that implicature is hidden meaning conveyed in an utterance in certain context of situation.

1) Conversational Implicature

Yule (1998: 40) explains that conversational implicature is the inference of the listener of what is not mention or said by the speaker. Conversational implicature is something which is implied in a conversation and left implicitly in actual language use. Thus, when a speaker breaks the rule of cooperative principle, there must be conversational implicature behind it.

In addition, Yule (1998: 40) says that the basic assumption in conversation is that the participants are adhering to the cooperative principle and the maxims. He proposes an example of an utterance containing an implicature.

Charlene : I hope you brought the bread and the cheese.

Dexter : *Ah, I brought the bread.*

(Yule, 1998: 40)

It can be seen from the Dexter's utterance that he flouts the maxim of quantity. Therefore, Charlene has to assume that Dexter is cooperating and not totally unaware of the quantity maxim after hearing Dexter's response. However, he does not mention the cheese. If he has brought the cheese, he would say so, because he would be adhering to the quantity maxim. He must intend that she infers that what is not mentioned was not brought. In this case, Dexter has conveyed more than he said via a conversational implicature.

Grice (1975) in Levinson (1983: 126) proposes four kinds of conversational implicature. The explanation is shown below.

a) Generalized Conversational Implicature

The condition when no special knowledge is required in the context to calculate the additional conveyed meaning is called generalized conversational implicature. The implied meaning resulted from the utterance employing the generalized conversational implicature can be derived from the utterance itself. The situational context is not really needed to interpret the conveyed meaning appears. The example can be seen in the following dialogue.

Doobie : Did you invited Bella and Cathy?

Marry : *I invited Bella.*

(Yule, 1998: 40)

The implicature which arises from that dialogue is that Marry does not invite Cathy. If she invites Cathy, she will say so. Doobie must infer that who is not mentioned is not invited. In this dialogue, the existence of the background

knowledge of the situational context is not necessarily needed because the appearance of the conversational implicature can be interpreted by seeing the conversation.

b) Particularized Conversational Implicature

When special knowledge of specific contexts is required during a conversation, the implicature is called particularized conversational implicature. The interpretation of the implied meaning must be based on the situational context in which the utterance is used. The following dialogue shows the existence of the particularized conversational implicature.

Rick : Hey, coming to the wild party tonight?
Tom : *My parents are visiting.*

(Yule, 1998: 43)

Rick asks Tom whether he will come to the wild party or not. Tom's response seems irrelevant to Rick's question. Rick, therefore, has to draw on some assumed knowledge that Tom, a college student in this setting, expects Rick to have. Tom will spend that evening with his parents and he cannot join the party. It is clear that context is really needed to interpret the existence of the particularized conversational implicature.

c) Standard

Standard conversational implicature is derived from a simple assumption that a speaker is observing the maxims in a fairly direct way (Levinson, 1983: 126). This means that in replying the messages being inferred, a speaker says straight forwardly based on his/her assumption that he/she is following the maxims, as presented in the following example;

A (to passer by) : I've just run out of petrol.
 B : *Oh, there is a garage just around the corner.*

In the conversation, B's utterance can be taken to tell A that A may obtain petrol there. On the other hand, B would certainly be being less than fully cooperative if he knew the garage was closed or was sold out of petrol.

d) Complex

Complex conversation implicature happens when the speaker deliberately flouts the maxims, but at the same time as nonetheless intending a sincere communication, that is to say, without abandonment of the cooperative principle. The following conversation shows the emergence of complex conversational implicature by flouting the maxim of manner.

Jane : I'll look after Samantha for you, don't worry. We'll have a lovely time. Won't we, Sam?
 Liz : *Great, but if you don't mind, don't offer her any post-prandial concoctions involving supercooled oxide of hydrogen. It usually gives rise to convulsive nausea.*

(Cruse, 2000: 361)

The implicature arising from that unnecessary prolixity is obviously that Liz does not want Samantha to know what she is saying. Liz's answer flouts the maxim of manner for she explains complicatedly to Jane about what food that must not be given to Samantha.

Although there are four kinds of conversation implicature, this research will only explore two of them. They are standard conversational implicature and complex conversational implicature.

2) Conventional Implicature

Mey (1993: 103) claims that not all implicature have to be conversational. It depends on the context of a particular language use. There are certain expressions which implicate certain states of the world that cannot be attributed to our use of language, but rather, are manifested by such use.

Moreover, Levinson in Mey (1993: 104) says that conventional implicatures are non-truth-conditional inferences that are not derived from superordinate pragmatic principles like the maxims, but are simply attached by convention to particular lexical items.

Similarly with Mey's opinion, Yule (1998: 45) states that conventional implicature is not based on the cooperative principle or the maxims of Grice. It does not have to occur in a conversation, and does not depend on special context for their interpretation.

Conventional implicature is associated with specific words and result in additional conveyed meanings when several words are used. One of the examples is the word *but*, like in the sentence "Mary suggested black, but I choose white". The sentence shows that the expectation between Mary and I is different. However, conventional implicature will not be discussed in this research.

3. *Freedom Writers*

Freedom Writers is an American drama film directed by Richard LaGravenese and released on January 5, 2007. It is based on the book *The Freedom Writers Diary* by teacher Erin Gruwell who wrote the story based on Woodrow Wilson Classical High School in Long Beach, California. The film was produced by Danny DeVito, Michael Shamberg, and Stacey Sher. The script was written by Richard LaGravenese.

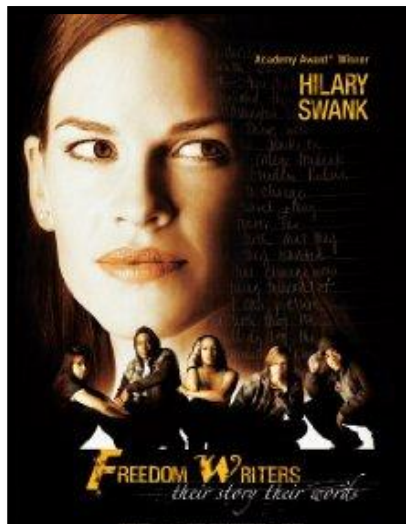


Figure 1: Cover of *Freedom Writers*

Freedom Writers was set between 1992 and 1995. It began with scenes from the 1992 Los Angeles Riots. Erin Gruwell (Hilary Swank) was just starting her first teaching job, that as freshman and sophomore English teacher at Woodrow Wilson High School, which, two years earlier, implemented a voluntary integration program. Her enthusiasm was quickly challenged when she realized that her class was all at-risk students, also known as “unteachables”, and not the eager students she was expecting. The students segregated themselves into racial

groups in the classroom, fought break out, and eventually most of the students stopped turning up to class. Gruwell was unprepared for the nature of her classroom, whose students lived by generations of strict moral codes of protecting their own at all cost. Many were in gangs and almost all knew somebody that had been killed by gang violence. The Latinos hated the Cambodians who hated the African Americans and so on. The only person the students hated more was Ms. Gruwell.

Meanwhile, Gruwell asked her students to write their diaries in book form. She compiles the entries and names it *The Freedom Writers Diary*. Problems came when her husband, Scott Casey (Patrick Dempsey), divorced her and her colleagues and department chair, Margaret Campbell (Imelda Staunton), told her that she could not teach her kids for their junior year. She fought this decision and eventually convinced the superintendent to allow her to teach her kids' junior and senior year. The film ended with a note that Gruwell successfully brought many of her students to graduation and college.

B. Previous Studies

Communication in multicultural society is an interesting object to be studied. The multicultural topic has been observed by Ulan Agustin (2011) through *Do the Right Thing* movie. She observed multicultural society from sociolinguistics aspect. In her thesis entitled *A Sociolinguistic Analysis of Stereotypes of Multicultural Society in New York as Reflected in Do the Right Thing Movie*, she analyzed the stereotypes of the society in New York.

The other related research is *A Socio-pragmatic Analysis of the Flouting of Cooperative Principle Maxims done by the Male Main Character in Cinderella Man*. This research is written by Jihan Achyun Kusumaningrum (2012). She observed the men's linguistic features used by the main male character of Cinderella Man. Moreover, she also observed the types of flouting maxims used by the male character and the reasons why he employed the flouting maxims.

However, the research done by Ulan Agustin (2011) and Jihan Achyun Kusumaningrum (2012) are different from this research. In this research, the researcher tried to observe the vernacular language features and the flouting maxims in multicultural society while Agustin observed the stereotypes of multicultural society and Kusumaningrum observed men's linguistic features. In this research, language features are analyzed based on Wolfram and Schilling-Estes theory and flouting maxim of cooperative principle is analyzed using Cutting's theory.

C. Conceptual Framework & Analytical Construct

1. Conceptual Framework

The movie *Freedom Writers*, as the main source of data in the research, was analyzed through sociolinguistic and pragmatic approach. This research uses sociolinguistic and pragmatic analysis because it discusses the language connected to the users. Furthermore, it also discusses how they use language in their communication as determined by the condition of the society. In common, sociolinguistics studies the relationship between language and society. Society

and language influence each other. This research is concerned with the use of language in social context. Thus, the researcher tried to explain the language used by people of the society in the story. The set which is in a multicultural environment creates language variation as used by the characters. One of the Holmes' concepts says that language variation is used to express and reflect social factor. Vocabulary or word choice is one area of linguistic variation. But linguistic variation occurs at other levels of linguistics analysis too: sounds, word structure (morphology), and grammar (syntax) as well as vocabulary. Then the language is far from Standard American English (SAE). This kind of language, which uses nonstandard forms, is called vernacular. Therefore, the vernacular features are decided to be the subject of the research.

Besides creating the use of vernacular English, multicultural environment may be the reasons why the people living there flout the maxims of cooperative principle. When communicating using vernacular English, the characters in the movie often flout the maxims. Thus, the researcher also analyzed the flouting maxims of cooperative principle which is proposed by Grice. All the four maxims of cooperative principle, maxim of quantity, maxim of quality, maxim of relation and maxim of manner, may be flouted. Floating maxim is when the speakers appear not to follow the maxims but expect the hearers to appreciate the meaning implied. As pragmatics is a branch of linguistic study which examines about language and context; and condition of human language use is determined by context in society, this research also tries to explain the context of the conversation studied. In addition, it gives the implicature of the utterances flouted.

2. Analytical Construct

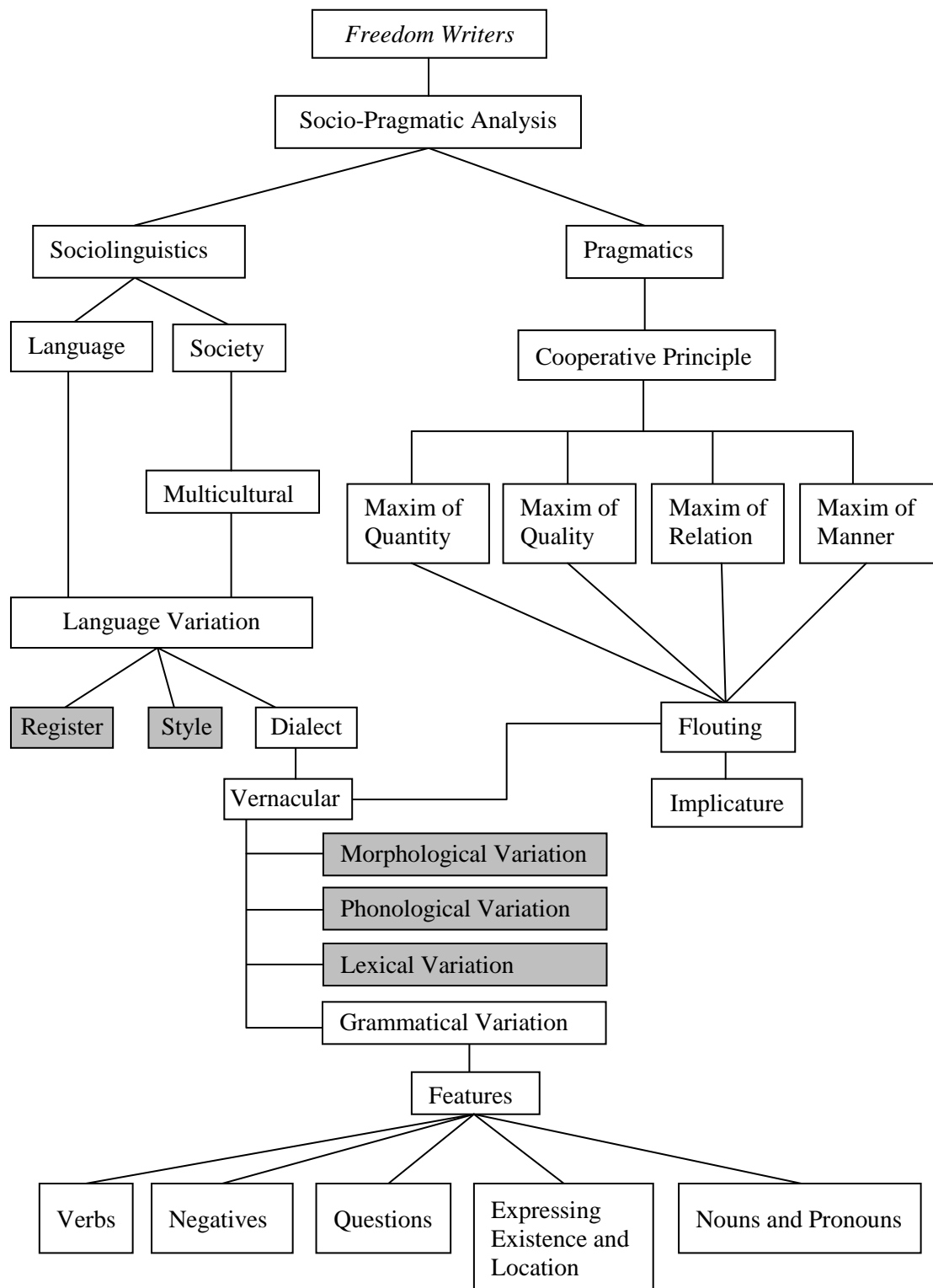


Figure 2: Analytical Construct

CHAPTER III RESEARCH METHOD

A. Research Type

This research employed a descriptive qualitative research. The qualitative method was used to describe the phenomenon in its context by interpreting the data. The conclusion was made without making generalization. The data and analysis in this research were in the description forms. Qualitative research is descriptive so that the research concerns the process, meaning and understanding gained through the words or utterances (Bogdan and Biklen, 1982: 27). Moreover, Surachmad (1994:147) explains that descriptive research is a method that talks about the possibilities to solve an actual problem by collecting the data, classifying, analyzing, and interpreting the data. However, in presenting the occurrences of the data, the research used quantitative data to perform the number or the percentage of occurrences of each characteristic.

This research described the phenomena of vernacular English. It applied a content analysis approach. Krippendorff (1981: 23) states that content analysis is a research technique for making replicable and valid inferences from data to their context. In this research, the language features of vernacular English used by the characters in *Freedom Writers* were analyzed based on sociolinguistics point of view. Moreover, the research figured out the flouting maxims of cooperative principle done by the characters when they used vernacular English. In making the interpretation, the data of the research were analyzed by using descriptive

approach. It involved a collecting technique used to describe natural phenomena without making experimental manipulation.

B. Data and Source of the Data

According to Descombe (2007: 286), qualitative data are taken in the form of words (spoken or written) and visual images (observed or creatively produced). The main source of the data was the film entitled *Freedom Writers* which was directed by Richard LaGravenese. The primary data were the utterances uttered by the characters in *Freedom Writers*. The data were in the forms of linguistic features, such as words, clauses, and sentences used in conversations containing grammatical features of vernacular English and flouting maxims of cooperative principle. The data were supported by the contexts in which the utterances are spoken.

C. Research Instrument

Qualitative research involves the researcher as the main and primary instrument. Bogdan and Biklen (1982: 27) state that the key instrument in qualitative research is the researcher himself. In this research, the key instrument was the researcher because he measured and determined whether the utterances could be categorized as the data or not. The researcher also collected the data, analyzed the data, made the interpretation and the conclusion and reported the result.

The secondary instruments in this research were the data sheets to collect the data from the utterances or expressions in *Freedom Writers*. The data sheet is illustrated below.

Table 1: Data Sheet on Vernacular English Features and Flouting Maxims in
Freedom Writers

No.	Code	Utterances	Grammatical Features of Vernacular English					Flouting Maxims				Context	Conversation Implicature
			V	N	Q	EEL	NP	Qt	Ql	R	M		

Notes:

V : Verbs

N : Negatives

Q : Questions

EEL : Expressing Existence and Location

NP : Nouns and Pronouns

Qt : Maxim of Quantity

Ql : Maxim of Quality

R : Maxim of Relation

M : Maxim of Manner

D. Technique of Data Collection

A variety of collecting data techniques was used by the qualitative researchers to answer the research questions. The data of this research were collected from utterances of the characters of *Freedom Writers* who are Latina, Asian American, African American, and White American. In this research to collect the data, the researcher used a note-taking technique. The procedures or technique of data collection in the research were illustrated as follows:

1. watching the movie comprehensively,
2. observing the use of vernacular English in the movie,
3. observing the flouting maxims of cooperative principle done when the characters used vernacular English
4. categorizing the data found in the movie, and
5. transferring the data into the data sheets according to the research problems i.e. grammatical features of vernacular English and the flouting maxims of cooperative principle,

E. Technique of Data Analysis

Miles and Huberman in Spencer, Ritchie and O'Connor (2003: 213) describe qualitative analysis as a process of moving up a step on the abstraction ladder. Further, Bogdan and Biklen (1982:145) state that qualitative data analysis as working with data, organizing it, breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learned and deciding what the researcher will explain.

During the process of data analysis, the researcher applied the trustworthiness of the data. And finally, the conclusion of the research was made based on the result of the research.

F. Data Trustworthiness

Moleong (2001: 173-175) states that there are four criteria used to achieve trustworthiness of the data. They are credibility, transferability, dependability and conformability. In this research, the trustworthiness was achieved by credibility, dependability and conformability.

Credibility is basically a concept of internal validity to the extent to which the findings describe the reality accurately. The researcher performed deep and detail observation of the data, so that the data could be organized as being credible. He watched the movie comprehensively and confirmed the selected data to the script of the movie carefully in accordance with the research question. Dependability is the concept of reliability or the consistence of the data. To achieve the degree of dependability, he examined both the process of the data collection and data analysis for consistency. He investigated the data carefully to reach certainty and stability of the data. Conformability is used to demonstrate the neutrality of the research interpretations. The aim of conformability is to measure how far the findings and the interpretation of the data are truly based on the data. Conformability refers to extent to which the characteristics of the research are described so that other researchers may use the result to extend their knowledge. The researcher provided all data to get the degree of conformability.

To get trustworthiness, the researcher also did triangulation to test the data and the data analysis. According to Moleong (2001: 330), basically there are four main types of triangulation. Those are by theories, by method, by researcher and by source. In this research, the researcher only used two types of triangulation: by theory and by researcher.

Triangulation by theory was done by using more than one theory, for instance theory of language features of vernacular English and flouting maxims of cooperative principle in the process of analyzing the data. In triangulation by researcher, the researcher consulted the research analysis to his thesis consultants, Drs. Suhaini M. Saleh, M.A. and Paulus Kurnianta, M. Hum. Besides, the researcher had peer reviewer from English Language and Literature students majoring in linguistic as his triangulation partners.

CHAPTER IV FINDINGS AND DISCUSSION

This chapter presents the result of the research. As mentioned in the first chapter, this research has three objectives related to: 1) grammatical features of vernacular English employed by the characters in the movie of *Freedom Writers* and 2) types of flouting maxims of cooperative principle that are used by the characters in *Freedom Writers*. The data collection and the data analysis were carried out based on the method described in Chapter III. Moreover, this chapter is divided into two sections: findings and discussion. The first section, the findings section, shows the data on types of grammatical features of vernacular English and types of flouting maxims of cooperative principle. Then, the second section, the discussion section, talks about detailed analysis and explanation of the findings of this research.

A. Findings

1. Grammatical Features of Vernacular English Employed by the Characters in the Movie of *Freedom Writers*

Vernacular is a language which has not been standardized and which does not have official status. People in the United States, whether they are African-American, Asian-American or Latina, may use vernacular English in their daily life. Each ethnicity has their own way in naming their vernacular English. However, they share each other a number of features. It creates common features on vernacular English. Vernacular English features in grammar can be shown in

verbs, negatives, questions, expressing existence and location, and nouns and pronouns.

The occurrence of grammatical features of vernacular English in *Freedom Writers* is presented in Table 2 below.

Table 2 : Grammatical Features of Vernacular English in *Freedom Writers*

No.	Grammatical Features	Occurrences	Percentages
1	Verbs	31	44.3%
2	Negatives	19	27.1%
3	Questions	20	28.6%
4	Expressing Existence and Location	0	0%
5	Nouns and Pronouns	0	0%
TOTAL		70	100%

Based on the table above, the feature in verbs is mostly found with 31 data (44.3%) out of 70 data. This feature reaches the highest number of occurrences in the grammatical features of vernacular English because the characters in the movie mostly used inappropriate constructions in using verbs in their conversation. It was not only the characters of students using these inappropriate constructions, but also sometimes some teachers or adult characters used nonstandard forms of verbs in the way they had conversation each other whether at school or home.

The questions form feature has the frequency of 28.6%. In other words, there are 20 data out of 70 data which have questions feature of vernacular English. It becomes the second highest number of occurrences in the data

findings. The way of some characters asked questions was quite different from Standard English. They often did not invert the auxiliary verb and the subject in the direct questions they made.

The occurrence of feature in negatives is 19 (27.1%) out of 70 data. It becomes the third number of occurrences in the data findings. In expressing negative statement, the characters often used nonstandard “ain’t” to replace is not/isn’t. Furthermore, they also used multiple negations.

In fact, there is sometimes more than one feature of vernacular English in grammar found. In some conversations, there are two features such as verbs and questions also verbs and negatives. These overlaps occur in 10 out of 70 data. They consist of 3 data of verbs which have also negatives feature and 7 data of verbs which have also feature of questions. On the other hand, there are no occurrence of expressing existence and location and nouns and pronouns found in *Freedom Writers*.

2. Flouting Maxims of Cooperative Principle that are Employed by the Characters in *Freedom Writers*

To build an effective communication, a speaker should be cooperative with the addressee in a conversation. People have to observe the rules of cooperative principle. There are four rules of communication. Firstly, the speakers have to talk sincerely and do not give too little or much information. Secondly, the speakers are not allowed to give entrusted information. Thirdly, the speakers must stay on the topic of the conversation. Finally, the speakers are forbidden to give ambiguous and obscure information during the conversation. However, in

real daily verbal communication, people often break the rules of conversation. They do so for some reasons. The phenomenon of breaking the rule of cooperative principle is known as flouting maxim.

While using vernacular English, sometimes characters in *Freedom Writers* flouted the cooperative principles. They flouted maxim of quantity, quality, relation, and manner. The occurrence of the flouting maxims of cooperative principle which was done by the characters in *Freedom Writers* can be seen in Table 3 below.

Table 3 : Flouting of Maxims of Cooperative Principle Employed by the Characters in *Freedom Writers*

No.	Flouting Maxims of Cooperative Principle	Occurrences	Percentages
1	Flouting maxim of quantity	22	31.4%
2	Flouting maxim of quality	2	2.9%
3	Flouting maxim of relation	43	61.4%
4	Flouting maxim of manner	3	4.3%
TOTAL		70	100%

Based on the table above, it can be seen that the flouting maxim of relation has the highest feature that is used by the characters in *Freedom Writers*. There are 43 (61.7%) expressions by the characters in which they broke the rule of relation maxim. The characters broke the rule of maxim of reality if they expected that the hearers would be able to imagine what the utterance did not say and they make the connection between their utterance and the preceding one(s). In this

movie, the characters often gave irrelevant statements by changing the topic of conversation and giving opinion from other perspectives.

The second highest feature used by the characters in this film is the flouting maxim of quantity with 22 (31.4%) expressions. The characters in the movie sometimes gave too little information and sometimes gave detail and too much information. Flouting maxim of manner has the third highest feature used by some characters.

There are 3(5%) expressions by some characters in which they broke the rule of maxim of manner. In their conversation, some characters sometimes gave an ambiguous or unclear statement. Therefore, they are considered breaking the maxim of manner.

Finally, there are 2 (3.3%) utterances in which a character flouted the maxim of quality. Flouting maxim of quality has the lowest feature that was found in *Freedom Writers*. The character flouted the maxim of quality when they gave false information.

B. Discussion

After the data were presented in the form of tables in the findings, the researcher analyzed and the data based on the result of the findings.

1. Grammatical Features of Vernacular English Employed by the Characters in the Movie of *Freedom Writers*

According to the findings there are three types of vernacular English grammatical features. They are verbs, negatives, and questions. Nevertheless,

there are some overlaps in the data found. They are overlap between verbs and negatives and overlap between verbs and questions.

a. Verbs

One of grammatical features of vernacular English used in multicultural environment is verbs. The kinds of features related to verbs which are found in *Freedom Writers* are the use of nonstandard *gonna* and *wanna*, the omission of *be(am/is/are/was/were)*, the use of *be* etc. There are 31(44.3%) expressions that show the vernacular English features in grammar employed by characters in the movie.

The use of nonstandard *gonna* that occurs in *Freedom Writers* is shown on the datum below.

Andre Bryant : You ain't taking nothing from me, homeboy! I will run your ass off the field!

Jamal Hill : Boy, sit your ass back down.

Andre Bryant : **Don't even worry about it. I'm gonna see you.**

(00.11.38-00.11.47/9)

Here, two students of Erin Gruwell class, Jamal Hill and Andre Bryant were fighting each other in Erin's class, room 203. Both of them were African American students. In the first day of Erin class, Erin called the name of her student one by one. After his name was called Jamal made a joke about the class which consisted of students from different cultural background. Suddenly, Andre butted in and said that Jamal was not smart so that he belonged to the class. Jamal felt angry with that, he did not believe that the one who mocked him was another African American student. Then they fought each other. In the fight, Andre said,

“Don't even worry about it. I'm gonna see you”. Instead of using going to, Andre used *gonna*. This spoke expression is not standard in English.

Another example of linguistic features in verbs by using nonstandard *gonna* is described in the following dialogue.

Erin Gruwell : Can you hear what you're saying? How many times have I listened to you about walking civil rights marches?

Steve Gruwell : These gangs are criminals, not activists. You read the papers?

Erin Gruwell : They said the same thing about the Black Panthers.

Steve Gruwell : **I'll lay odds your kids don't even know who Rap Brown or Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education. It breaks my heart. I tell you the truth.**

(00.17.42-00.18.06/14)

The conversation above was between Erin and her father, Steve in a restaurant when they had a dinner. They were both White American. They were talking about Erin's student who most of them were gang member. Steve thought it was not good for Erin working at this kind of school. However, Erin did not agree with her father. She thought, those kids were similar to other students. Steve agued Erin and said, “I'll lay odds your kids don't even know who Rap Brown or Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education. It breaks my heart. I tell you the truth”. He used *gonna* rather than *going to* in his utterance.

The same phenomenon occurs in the example below.

Erin Gruwell : I'm thinking trips. Most of them have never been outside of Long Beach. They haven't been given the

opportunity to expand their thinking about what's out there for them. And they're hungry for it. I know it. And it's purely a reward system. They won't get anything they haven't earned by doing their work and upping their grades.

Dr. Carl Cohn : **But if Ms. Campbell won't give you books because of budget restrictions, she's not gonna approve school trips.**

(00.57.38-00.58.00/43)

Erin was in Dr. Carl Cohn's room to talk about the trips that she had planned. Dr. Cohn responded by giving his opinion. In his opinion, Dr. Cohn used the word *gonna* instead of *going to*.

The other nonstandard verb found in the movie is *wanna*. Below is an example of using it.

Erin Gruwell : It's been a little difficult getting their attention. Up until recently, the only thing they hated more than each other was me.

Dr. Carl Cohn : Well, you united them and that's a step. What can I do for you?

Erin Gruwell : **I wanna do more with them, and I need the support of someone in power.**

(00.56.22-00.56.40/42)

Erin, as a teacher, met Dr. Cohn who is the Long Beach Unified School District Superintendent in his room. Erin was a White American and Dr. Cohn was an African American. Erin was talking about her class and she then told Dr. Cohn that she had plans for her students ahead. She told him what she wanted Dr. Cohn to do in helping her realizing her plans. Erin preferred to use *wanna* to *want to* in the conversation.

In addition, here is another example of linguistic features in verbs using nonstandard *wanna*.

Margaret Campbell : Principal Banning received a call from Dr. Cohn at the school board. Apparently you're taking your students on a trip?

Erin Gruwell : **Yes, but it's over the weekend, so it won't affect any test schedules. I know how busy you are. And since I'm paying for it myself, I didn't wanna bother you.**

(00.59.42-00.59.55/44)

Someday, in teacher room, Margaret saw Erin and asked her about the call that Principal Banning had got from Dr. Cohn. Margaret, a White American, was the Department Head. The call was about the trip Erin had planned and shared to Dr. Cohn. Erin had asked him to help him so that she could make the trip. Margaret wanted to make sure that the call was made because of that. She asked Erin whether she was going to take her student on a trip. Then, Erin answered it by saying, “Yes, but it's over the weekend, so it won't affect any test schedules. I know how busy you are. And since I'm paying for it myself, I didn't wanna bother you”. Erin preferred to use *wanna* to *want to* in her utterance when answering Margaret’s question.

Besides using nonstandard *gonna* and *wanna*, most of the characters in *Freedom Writers* sometimes left *be* (*am/is/are/was/were*) out. The example of this feature is seen in the example below.

Grant Rice : I want my money back!

Store Keeper : (speak Chinese)

Grant Rice : **This shit took my damn money! I want my damn money back! Look what you putting me through. Shit!**

(00.25.13-00.25.23/20)

The dialogue occurred in a store. Grant Rice was one of African American student and the store keeper was Chinese. Grant was very angry after he lost a game in the store several times. He scolded the storekeeper and asked him to give the money he had spent for the game. The storekeeper looked furious because Grant argued him in front of the other customers. He refused to give Grant what he wanted. Grant then said, “This shit took my damn money! I want my damn money back! Look what you putting me through. Shit!” The last sentence is not standard because Grant omitted *be* in the sentence. In Standard English it should be *Look what you are putting me through*.

Another example of this feature is seen below.

Andre Bryant : No, man, I can't now. I got something to do. Tonight. I'll do it tonight. I got to go do something, and I can't carry that around with me.

Andre's friend : **Forget it, man, I'll get somebody else. I can't be waiting all day on you. Hey. Sorry about your brother, man. I hear he going away for life.**

Andre Bryant : They won't get it. The guy he was with confessed.

(01.01.08-01.01.30/46)

In a morning, Andre was going to have a trip that Erin was planned before. When he was leaving his apartment, he met his friend, an African American, who asked Andre to follow him because there was a job that Andre had to do. Andre refused to do it at the time because he had to go for a trip and told his friend that that he could do it on evening. Andre's friend accepted his refusal by saying,

“Forget it, man, I'll get somebody else. I can't be waiting all day on you. Hey. Sorry about your brother, man. I hear he going away for life.” Here, Andre left out *be* in the last sentence. In Standard English it should be *I hear he is going away for life*.

b. Negatives

The next linguistic feature of vernacular English in grammar found in *Freedom Writers* is negatives. There are two characteristics of negatives in vernacular English. One is the use of *ain't*. Most of the characters in the movie often used *ain't* instead of *is not/isn't*, *do not/don't*, and the other standard forms to form negative statements. The other characteristic is the use of multiple negations. To form a negative statement, the characters in the movie sometimes used more than one negation. The occurrence of this feature is 27.1% which means there are 19 out of 70 data found in the movie.

The first negatives feature in vernacular English found in the movie is the use of *ain't*. The example of this phenomenon can be seen in dialogue below.

Andre Bryant : It's the dumb class, coz. It means you're too dumb

Jamal Hill : Man, say it to my face, coz.

Andre Bryant : I just did. See what I mean, dumb?

Jamal Hill : **Man, I know you ain't talking to me!**

(00.10.53-00.11.04/4)

The conversation is between Jamal and Andre who were both African American students. It happened in Erin's class, room 203. Here, Jamal and Andre were fighting because Andre insulted Jamal before. Andre said that Jamal

deserved in the class they belonged because he was dumb. Jamal did not believe that Andre dared to insult him because Andre was like him who was an African American. Andre told Jamal that he meant it. Because of that, Jamal started to be angry and said, “Man, I know you ain't talking to me!” to Andre. In his utterance, Jamal preferred using *ain't* to using *are not/aren't*.

There are other examples in the use of *ain't* found in *Freedom Writers*. One of them is the example below.

Eva Benitez : If she dies, then what about me? What are you saying about that?

Erin Gruwell : Anne Frank died, but she...

Eva Benitez : **I can't believe they got her! That ain't supposed to happen in the story! That ain't right!**

(01.20.37-01.20.48/53)

The conversation took place in Erin's class, room 203. All of sudden, Eva who was a Latina student entered the class and complained Erin about the novel she ordered the students to read, *The Diary of Anne Frank*. Eva asked why Erin did not tell her that actually Anne Frank was died before. Eva looked angry and sad that time. When Erin tried to explain to Eva about it, Eva butted in by saying “I can't believe they got her. That ain't supposed to happen in the story. That ain't right”. It shows that Eva used *ain't* twice. First is in “That ain't supposed to happen in the story”. In Standard English, it should be *was not/wasn't* that is used. The second one is in “That ain't right”. She replaced *is not/isn't* with *ain't*.

The next datum also shows how Eva used *ain't*.

Eva Benitez : I can't believe they got her. That ain't supposed to happen in the story. That ain't right.

Marcus : Cause it's true?

Eva Benitez : **I ain't talking to you!**

Marcus : You're talking around me. That's the same thing. See,
to me, she ain't dead at all.

(01.20.44-01.20.54/54)

Same as the datum before, the conversation occurred in Erin's class. Eva was still talking to Erin about the story in *The Diary of Anne Frank*. Suddenly, Marcus who had been in the class before she was coming in interrupted her. Eva who felt unpleasant with it responded by saying "I ain't talking to you". In this utterance she rather used *ain't* than *am not*.

The next feature of vernacular English in negatives is the use of multiple negations. In an utterance of vernacular English, there can be more than one negation. This phenomenon was found in *Freedom Writers*. Several characters in the movie sometimes use these multiple negations to form a negative.

The datum below is an example of this phenomenon.

Jamal Hill : Look, your spot is good as gone. I don't know why
you keep wasting your time coming to practice with
them two-year-old Nikes on your feet!

Andre Bryant : **You don't know nothing about me, coz. Broke
down my whole situation.**

(00.11.11-00.11.21/5)

Dialogue above happened in Erin's class. Jamal and Andre who were African American students were fighting each other. It was caused by Andre who said that Jamal was stupid. Jamal got angry and insulted Andre back. Andre seemed to be furious because of Jamal's mockery towards him. Then he said,

“You don't know nothing about me, coz. Broke down my whole situation”. In the first sentence, there are *don't* and *nothing*. It shows the use of a multiple negation employed by Andre in the conversation.

Example below shows how another student used a multiple negation.

Erin Gruwell : It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.

Eva Benitez : **You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?**

(00.32.20-00.32.46/24)

Eva who was a Latina student argued Erin when she compared Tito's drawing to some drawings of Jews in the past. It seemed like she compared the students with the people who made drawings of Jews. Eva disagreed with what Erin said. She used a multiple negation in “You don't know nothing”. In standard way it should be “You don't know anything”.

To make it clearer, the researcher put one more example found in the movie.

Marcus : Hey, Mama. Mama.

Marcus' mother : What the hell are you doing here?

Marcus : **I want to come home. I don't want to be in the streets no more. I'm sorry. I want to change. I can't do it alone. I need you, Mama. I need you.**

(01.30.22-01.30.55/58)

It is the conversation between Marcus, an African American, and his mother in front of their house. When his mother was walking home after shopping

in the evening, Marcus, who waited her outside, approached and called her. His mother stopped in front of the house and asked him what he wanted to do there.

Marcus said, “I want to come home. I don't want to be in the streets no more. I'm sorry. I want to change. I can't do it alone. I need you, Mama. I need you,” to answer his mother's question. In sentence “I don't want to be in the streets no more,” there are *don't* and *no more* as multiple negations.

In some data found, these two categories appear together. The use of *ain't* and multiple negation can be seen in one utterance. Here is an example of this phenomenon.

Andre Bryant : So, do something!

Jamal Hill : You touching me now? Sit down, homeboy. I'm not gonna tell you again. You gonna look at my face now, right?

Andre Bryant : **You ain't taking nothing from me, homeboy. I will run your ass off the field.**

(00.11.34-00.11.45/8)

It is the conversation between Jamal and Andre when they were fighting in room 203 at the first day Erin became their teacher. It happened because Andre insulted Jamal first by saying that Jamal belonged to the class because he was stupid. It made Jamal angry and he insulted Andre back. Then, Jamal challenged Andre. Andre accepted the challenge and said, “You ain't taking nothing from me, homeboy. I will run your ass off the field”. He said that to show that he would not be afraid to fight Jamal. He used multiple negation by combining nonstandard *ain't* and *nothing* in the conversation.

Another example of dialogue where *ain't* and multiple negation appear together is explained below.

Gloria Munez : Mrs. Gruwell, he just took my damn bag!

Jamal Hill : **Shut up! Ain't nobody touched your damn bag.**

Gloria Munez : Yeah, I saw you.

(00.15.10-00.15.13/11)

In the first day of Erin's class Jamal who was an African American student made a trouble. He threw away Gloria's bag. Jamal did not want to take it back so that he told Gloria, who was a Latina student to shut up. Jamal used nonstandard *aint* and added another negation "nobody" to his utterance.

In another example, another student used *ain't* which is combined with other negation.

Marcus : Lady, stop acting like you're trying to understand our situation and just do your little babysitting up there.

Erin Gruwell : That's all you think this is?

Marcus : **It ain't nothing else. When I look out in the world, I don't see nobody that looks like me with their pockets full, unless they're rapping a lyric or dribbling a ball. So, what else you got in here for me?**

(00.34.10-00.34.25/28)

The conversation is between Marcus, an African American student, and his English teacher, Erin. Erin tried to understand her student situation by asking them their opinion about others having different cultural background. Marcus felt uncomfortable with that. He asked Erin to stop doing that. He wanted Erin just to do what other teacher do and not to ask about their life. Erin then asked him

whether that was all he thought. Marcus said that there was nothing that Erin did not know anything about his life. Moreover, he wanted Erin to know that she did not need to know his life since she would not be able to change it.

He said, “It ain't nothing else. When I look out in the world, I don't see nobody that looks like me with their pockets full, unless they're rapping a lyric or dribbling a ball. So, what else you got in here for me?” to show his opinion about the matter before. In the sentence “It ain't nothing else,” he used both nonstandard *ain't* and multiple negation to make a negative statement. In Standard English, it should be said, *It is not anything else*.

c. Questions

As mentioned before, one of the grammatical features of vernacular English is questions. This feature occurs in 20 (28.6%) out of 70 data. There are two characteristics of questions in vernacular English. One is seen in direct question. In direct question, the subject and the auxiliary verb are not inverted. The other characteristic can be seen in indirect question. On contrary to the structure in direct question, in indirect question the subject and auxiliary verb are inverted instead. Moreover, there is no *if* or *whether*.

The characters in *Freedom Writers* often created interrogative sentence using nonstandard way. It is employed by most of the characters especially in direct questions, whether closed or open questions. There are examples of conversation which relate to this phenomenon. Below is one of the examples in closed question.

Margaret Campbell : So I wouldn't give them too much of a homework load. You'll just be wasting a lot of time following up on overdue work.

Erin Gruwell : All right. Thank you.

Margaret Campbell : **You're from Newport Beach?**

Erin Gruwell : Yes.

(00.04.44-00.04.55/2)

In the teacher room, Erin saw the Department Head, Margaret, as a new teacher. She came to consult Margaret about her lesson plans. Margaret looked at the lesson plans and then gave Erin some advices. She gave further information about the student whom Erin would teach in her class. Furthermore, she told Erin to change and reconsider her lesson plans according to the information she gave Erin before. Erin thanked her of that.

Then, Margaret seemed to change the topic talked about by asked, “You're from Newport Beach?”. She suddenly asked Erin where she lived. She used nonstandard form of direct question. Margaret did not invert subject and the auxiliary verb like the way it is in Standard English. It should be *Are you from Newport Beach?* in standard form.

Another example of nonstandard closed question can be seen below.

Steve Gruwell : With your brains, you could run a major corporation. Instead, I worry all night because you're a teacher at Attica.

Erin Gruwell : Can you hear what you're saying? How many times have I listened to you about walking civil rights marches?

Steve Gruwell : **These gangs are criminals, not activists. You read the papers?**

(00.17.36-00.17.50/13)

The dialogue is between Steve and his daughter, Erin, when they had a dinner in a restaurant. Steve talked about Erin and her husband jobs. First, Steve said that Scott, Erin's husband, could get a better job than he had at the time according to his capability. Then, he told Erin that he worried about Erin becoming a teacher at a school where there were many students joining gangs. Erin seemed to be uncomfortable hearing it. However, Steve kept sharing his opinion about Erin's students.

Steve gave his opinion about Erin's students by saying, "These gangs are criminals, not activists. You read the papers?". The question *You read the papers?* is not standard. In Standard English, there should be an auxiliary verb before the subject to form an interrogative sentence. It has to be *Do you read the papers?* in standard form.

Example below shows nonstandard closed question employed by another character.

Erin Gruwell : No, it's not that. See, what I was trying to do...

Eva Benitez : **You have no idea what you're doing up there, do you? You ever been a teacher before?**

(00.20.47-00.20.55/17)

Erin tried to give a task to the students. The task was about lyrics from 2Pac Shakur's song. The students thought that they knew it better than Erin. Most students did not want to be taught about rap by a White American. One of them was Eva. When Erin was trying to explain what she tried to do, Eva interrupted. In her utterance, Eva said, "You ever been a teacher before?" She employed

nonstandard form of closed question. It should be, Have you ever been a teacher before?” in standard form.

Besides in closed questions, the features of vernacular English can also be seen in open questions. An example of the questions is shown below.

Andre’s friend : What up?

Andre Bryant : Hey.

Andre’s friend : **Where you’re going? I need you.**

Andre Bryant : No, man, I can't now. I got something to do.

(01.01.05-01.01.10/45)

Andre was going to have a trip with the other students of Erin’s class. When he was leaving his apartment, he saw his friend stood near stairs waiting for him. He asked Andre where he will go and told him that he needed Andre. He wanted Andre to come with him because there was a job for Andre.

When seeing Andre, his friend greeted him and asked, “Where you’re going? I need you”. The question made by Andre’s friend is not standard. In standard form it is said *Where are you going?*.

There is another example in using open question in vernacular English.

Erin Gruwell : Eva, what's wrong?

Eva Benitez : **Why didn't you tell me she dies? Why you didn't tell me she gets caught in the end? I hate you and I hate this book.**

Erin Gruwell : Eva.

(01.19.28-01.19.37/52)

All of sudden, Eva entered Erin’s class when there were only Erin and Marcus. Erin wondered what is going on with Eva so she asked Eva. Instead of

answering Erin question directly, Eva angrily asked Erin why Erin did not tell her that Anne Frank had died. Eva complained to Erin about the reason why she asked Eva and the other students to read *The Diary of Anne Frank*. Eva showed Erin that she did not like the ending of the story which made she dislike the book.

While she was asked by Erin, Eva did not answer it directly. She gave other questions instead. She said, “Why didn't you tell me she dies? Why you didn't tell me she gets caught in the end? I hate you and I hate this book”. The second question is not in standard form. The auxiliary verb and subject should be inverted. It means that in standard form, the question is “*Why didn't you tell me she gets caught in the end?*”.

Another fact found from the analysis is that the characters sometimes used more than one feature of vernacular English in one conversation. In some conversations, the feature in verbs was not used alone in an utterance. It sometimes was used together with the features in negatives and questions. It made some utterances have the verbs-negatives feature and verbs-questions feature.

The first coexistence of those features is the overlap which happened between verbs and negatives. Below is the example of this phenomenon.

Erin Gruwell : It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.

Eva Benitez : **You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?**

(00.32.20-00.32.46/24) and (00.32.20-00.32.46/25)

The conversation happened in Erin class, room 203. Erin was talking about the picture Tito, a Latina student, made. It was the picture of Jamal, an African American student, with big lips. Erin told the students that the same case had happened once. She related the picture Tito made with one she found the museum. It was the picture of Jews. She then told the student that it caused holocaust. Suddenly, Eva butted in. She seemed furious because Erin tried to relate her and the other student life with holocaust. Eva who was a Latina student then said, “You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?”. Here, Eva used two linguistic features of vernacular English. One is verbs which is shown in, “You got no respect for how we living.” In this sentence, Eva left out *be* in this case, *are*. In Standard English, it should be *You got no respect for how we are living*. The second linguistic feature is in negatives and is found in “You don’t know nothing!” The sentence shows that Eva used multiple negations. She used it for standard “You don’t know anything.”

Another example of this overlap is shown in the conversation below.

Erin Gruwell : And you all think you're gonna make it to graduation like this?

Andre Bryant : I made it to high school. Ain't nobody stopped me.

Marcus : **Lady, I'm lucky if I make it to 18. We in a war. We graduating every day we live, because we ain't afraid to die protecting our own. At least when you**

die for your own, you die with respect, you die a warrior.

(00.34.32-00.34.48/33) and (00.34.32-00.34.48/34)

The conversation occurred in Erin's class. Andre and Marcus who were both African American students told Erin that they knew how to play basketball and to sing rap songs very much so they did not need to study at school. Erin then asked them whether they could graduate without studying seriously. Then, Marcus told Erin, "Lady, I'm lucky if I make it to 18. We in a war. We graduating every day we live, because we ain't afraid to die protecting our own. At least when you die for your own, you die with respect, you die a warrior". Marcus wanted to tell her that he did not need to graduate from school as long as he could fight for his kind. In the statement, there are the linguistic feature in verbs and negatives. The sentence "We in a war," is the example of feature of vernacular English in verbs because *be* was left out in the sentence. It should be "We are in a war," in Standard English. Furthermore, there is "We graduating every day we live, because we ain't afraid to die protecting our own," which has *ain't*. The use of *ain't* is one of the linguistic feature of vernacular English in negatives.

Another student also employed nonstandard verbs and negatives in conversation below.

Gloria Munez : Man, I've had boyfriends since I was, like, 11, you know.

Jamal Hill : I believe you.

Gloria Munez : **Shut up. Okay, well, I was always the person that was gonna get pregnant before I turned 16 and drop out. Like my mom. Ain't gonna happen.**

(01.11.41-01.12.02/4)7 and (01.11.41-01.12.02/48)

In the conversation, Gloria, a Latina student, used *ain't* to form negative and *gonna* which is a nonstandard verb.

Besides the overlap between verbs and negatives, there are overlap between verbs and questions. Below is an example of this phenomenon.

Andre Bryant : It ain't this. I know that much.

Marcus : Damn right.

Erin Gruwell : **And you all think you're gonna make it to graduation like this?**

(00.34.28-00.34.35/30) and (00.34.28-00.34.35/31)

In her class, room 203, Erin talked about the importance of school. Andre and Marcus who were African American argued. They thought that Erin did not know the students situation. They thought that it was fine for them to do whatever they like since they could still live their life. It was fine if they could only rap a lyric or dribble a ball. Erin then asked “And you all think you're gonna make it to graduation like this?”

The question uttered by Erin is not a standard form for closed question. Moreover, she used *gonna* in her question. In standard form it should be “Do you all think you’re going to make it to graduation like this”. It shows that features of both verbs and questions were sometimes employed in an utterance.

Erin also used both nonstandard verbs and negatives in another circumstance as shown in the following datum.

Scott Casey : If you have another glass, you're gonna have a headache.

Erin Gruwell : **Your bags are packed. And, you think the wine's gonna give me a headache? Why are you doing this? Because I don't pay enough attention to you?**

Scott Casey : No. That's not it.

(01.38.39-01.38.56/61) and (01.38.39-01.38.56/62)

The conversation above happened between Erin and her husband, Scott, in their house. That day, Erin came home late because she had to drive some of her students home. When she kept talking about her students, she saw that Scott's bags were already packed. She realized that Scott was going to leave the home and leave her. In the dining room, Erin cried and drank some alcohol. Scott asked her to stop drinking alcohol because he worried that she could get a headache if she kept doing that. She refused it by saying, "Your bags are packed. And, you think the wine's gonna give me a headache? Why are you doing this? Because I don't pay enough attention to you". In the second sentence, there is nonstandard *gonna*. It shows the linguistic feature of vernacular English in verbs. Moreover, the form of question in this sentence is also not standard. There should be auxiliary verb inverted so it says, "Do you think the wine's going to give me a headache".

In addition, below is another example of the overlap between verbs and questions.

Erin Gruwell : Well, I... I don't teach juniors. I thought you guys understood that.

Alejandro Santiago : **You don't wanna be our teacher next year?**

Erin Gruwell : Of course I do. I can't.

(01.43.42-01.43.56/66) and (01.43.42-01.43.56/67)

The conversation took place in Erin's class, room 203. Erin told her students that she could not be with them in the next junior year because she only

taught freshman and sophomore years. Alejandro who was a Latina student then showed his disappointment to Erin. He thought Erin did not want to teach him and the other students of his class anymore. He said, “You don't wanna be our teacher next year?”

Alejandro used nonstandard form of question. In Standard English, the auxiliary verb and subject have to be inverted to form interrogative sentence. Furthermore, Alejandro used *wanna* to replace *want to* in his utterance. Then, in standard form, the utterance should be *Don't you want to be our teacher next year?*

2. Flouting Maxims of Cooperative Principle that are Employed by the Characters in *Freedom Writers*

While using vernacular English, the characters in *Freedom Writers* often broke the rules of cooperative principle in some ways, such as by giving less or more information, giving entrusted story, not staying on the topic of conversation, and giving ambiguous and obscure information. The phenomenon of breaking the rules of cooperative principle is known as flouting the maxim of cooperative principle. There are four types of flouting maxims of cooperative principle, i.e. flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner.

a. Flouting maxim of quantity

The characters in *Freedom Writers* often broke the maxim of quantity in his daily communication. They did not give the information as informative as it was required. They are considered flouting the maxim of quantity if they give

less or more information to his hearer. The flouting maxim of quantity is the second feature mostly used by some characters. There are 22 (31.4%) out of 70 expressions which are categorized as flouting maxim of quantity. An example of flouting maxim of quantity can be seen below.

Erin Gruwell : I brought my lesson plans. I'd love it if you'd look them over.

Margaret Campbell : **Yes, and these are the classes you'll start with Freshman English, four classes, about 150 students in all. Some of them are just out of juvenile hall. One or two might be wearing ankle cuffs to monitor their whereabouts. And you see here, we'll have to revise your lesson plans. And if you look at their scores, these vocabulary lists and some of these, the books, Homer's The Odyssey, they're gonna be too difficult for them.**

Erin Gruwell : All right

(00.03.58-00.04.39/1)

The conversation is between Margaret who was the Department Head and Erin. It happens in teacher room when Erin gave Margaret her lesson plans. She asked Margaret to check it. Then, Margaret gave Erin some advices.

It can be seen in the dialogue that Margaret gave Erin much information to Erin. Margaret may only saw the lesson plans and gave Erin some advices about her lesson plans. However, Margaret added the information by telling Erin about the students she would teach in her class by saying “Some of them are just out of juvenile hall. One or two might be wearing ankle cuffs to monitor their whereabouts”. Moreover, she said, “And if you look at their scores, these vocabulary lists and some of these, the books, Homer's The Odyssey, they're

gonna be too difficult for them”, to warn Erin that the students were not as good as Erin thought.

The conversation between Scott and Steve who was his father-in-law below also shows the phenomenon of flouting maxim of quantity.

Steve Gruwell : You think this is good enough for her?

Scott Casey : **Yeah, I do. Look, Steve. If Erin thinks she can teach these kids, she can. You telling her she can't is just gonna make her mad.**

(00.18.18-00.18.29/16)

In a restaurant, Steve, Scott, and Erin were having a conversation. They were talking about Scott’s and Erin’s jobs. Steve, Erin’s father, said that he disliked Erin’s current job as a teacher in the school where many students were gang members. He worried about Erin. Thus, he asked Scott who was Erin’s husband his opinion. He asked Scott whether Erin’s current job was good enough for her or not. Then, Scott answered it and gave his opinion.

While answering Steve’s question, Scott also gave him more information about his opinion. He may said, “Yeah, I do”, to answer Steve’s question. However, he added more information by saying, “Look, Steve. If Erin thinks she can teach these kids, she can. You telling her she can't is just gonna make her mad”. Scott wanted to show Steve that he supported what Erin did and tell him that Erin could be a good teacher. He wanted Steve to stop worrying her.

Here is another example of flouting maxim of quantity.

Ben Samuels : What happened?

Eva Benitez : So, are we gonna be together for junior year?

Erin Gruwell : **No. We're gonna be together junior and senior year.**

(01.55.44-01.56.08/70)

Erin's students were waiting for Erin in a park while she came. She came from a meeting which talked about her class. When Erin was coming to the students, Ben and Eva asked her about the result of the meeting. Eva asked her whether they are going to be together for junior year.

Instead of answering only about their junior year, Erin also added the information about their senior year. She said, "No. We're gonna be together junior and senior year", to answer Eva's question. Erin wanted to make her student happy because they would be together not only for junior year but also senior year.

b. Flouting maxim of quality

Some characters also break the maxim of quality in their utterances. They sometimes gave false information to their hearers. However, in *Freedom Writers*, they do not flout the maxim of quality in a very high percentage. There are only 2 (2.9%) utterances by characters which are categorized as flouting maxim of quality. Flouting maxim of quality may be done in several ways such as: untrue statement, irony, banter, sarcasm, hyperbole and metaphor. Both examples of this flouting maxim of quality are in the form of untrue statements.

The deeper explanation and an example of this phenomenon in *Freedom Writers* are presented below.

Gloria Munez : Mrs. Gruwell, he just took my damn bag!

Jamal Hill : **Shut up! Ain't nobody touched your damn bag.**

Gloria Munez : Yeah, I saw you.

(00.15.05-00.15.10/10)

The conversation is among Gloria, a Latina student, Jamal, an African American student, and Erin in room 203. Erin was teaching when suddenly Jamal threw away Gloria's bag. Gloria who knew it shouted. She tried to tell Erin that Jamal took her bag. Jamal denied it. However, Gloria did not accept it. She said that she saw Jamal threw her bag.

In the conversation Jamal said "Shut up! Ain't nobody touched your damn bag" to response what Gloria said. In his utterance, Jamal used untrue statement since in fact he took Gloria's bag and threw it away. It means that he flouted the maxim of quality. He knew that if Erin knew what he just did, he would be in trouble. Thus, he tried to forbid Gloria telling to Erin about her bag anymore.

The other untrue statement found in the movie is shown in conversation below.

Erin Gruwell : Jamal. Jamal. Get her backpack.

Jamal Hill : **I didn't do nothing anyway.**

(00.15.10-00.15.13/11)

The conversation happened in room 203. It occurs between Erin and her student, Jamal. Gloria told Erin that her bag was taken and thrown away by Jamal. Jamal tried to deny it. Knowing what Jamal did to Gloria's bag, Erin asked Jamal to take it back. However, Jamal kept on saying that he did not do anything to Gloria's bag.

In denying that he was the one who took Gloria's bag, he said "I didn't do nothing anyway" to Erin. He said what he believed to be false. This is why he is

considered flouting maxim of quality. It implies that he refused to do what Erin asked him to do. He did not want to take Gloria's bag which he had thrown away.

c. Flouting maxim of relation

Some characters sometimes gave an irrelevant statement in their communication. They did not stay in the topic of the conversation. Therefore, they are considered breaking the relation maxim. When they flout the maxim of relation, they expect that the hearer will be able to imagine the unsaid utterance and make a connection between their utterances and the preceding one(s). The flouting maxim of relation is the first feature mostly used by the characters in the movie. There are 43 (61.4%) expressions employed by characters in the movie which are categorized as flouting maxim of relation. Flouting maxim of relation can be done by changing the topic of conversation. The datum below is an example of flouting maxim of relation.

Margaret Campbell : So I wouldn't give them too much of a homework load. You'll just be wasting a lot of time following up on overdue work.

Erin Gruwell : All right. Thank you.

Margaret Campbell : **You're from Newport Beach?**

Erin Gruwell : Yes.

(00.04.44-00.04.55/2)

The conversation happens between Margaret Campbell who was the Department Head where Erin taught. As a new teacher in the Woodrow Wilson Classical High School, Erin had a meeting with Margaret to consult about her lesson plans. After reading Erin's lesson plans, Margaret gave her some advices.

Erin accepted it. Then, Margaret suddenly asked where Erin was from and stopped reading her lesson plans.

After getting response to her advices from Erin, Margaret asked her “You're from Newport Beach?” and stopped reading Erin’s lesson plans. This utterance is not relevant with what is said before. However, it implies that Margaret wanted Erin to know that she wanted to stop talking about Erin’s lesson plan changed the conversation they had.

The conversation below also gives example in flouting maxim of relation.

Steve Gruwell : With your brains, you could run a major corporation. Instead, I worry all night because you're a teacher at Attica.

Erin Gruwell : Can you hear what you're saying? How many times have I listened to you about walking civil rights marches?

Steve Gruwell : **These gangs are criminals, not activists. You read the papers?**

(00.17.36-00.17.50/13)

In a restaurant, Erin, her father, Steve, and Scott who was her husband had a dinner. They have a conversation about Scott and Erin’s job. When they talked about Erin’s job, Steve told them his opinion about it. Steve told them that he worried about Erin working in a school where there were many students who were members of gangs. He thought it was dangerous. Erin did not agree with Steve and wanted him to stop worrying about it. She asked Steve about how many times she had listened to him about walking civil rights marches.

Instead of listening to what Erin said, Steve kept talking about Erin’s students. He said “These gangs are criminals, not activists. You read the papers?”

to response what Erin said before. This utterance is irrelevant since Erin asked him about how many times she had listened to him about walking civil rights marches. Erin showed Steve that she did not want to listen about it anymore but Steve kept talking about her students. Steve expected Erin to know that Steve did not want Erin to become a teacher at the school where there were many students being gang members.

In addition, another example of the occurrence of flouting maxim of relation can be seen in the conversation between Erin and her student, Eva, below.

Erin Gruwell : It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.

Eva Benitez : **You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?**

(00.32.20-00.32.46/24)

The conversation above occurred in room 203. Erin saw a drawing which showed a picture of Jamal and found that it was Tito who drew it. She took it and then talked about it. She did not like what Tito did. She compared Tito's drawing with a drawing she saw in a museum. She said that a drawing like that caused murders, in this case, the holocaust. She compared the situation in the class with it in the holocaust. Then, Eva who was Latina student like Tito gave her opinion to response what Erin had said. Eva said, "You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go

out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?”

Eva’s response is not relevant with what Erin said before. Erin was talking about Tito’s drawing, whereas Eva said that Erin did not know anything about her and the other students. She said that Erin would not get respect for how the students live. Eva even asked Erin what Erin did in the class that made a difference to her life. Through the expressions, Eva wanted Erin to stop talking about the picture and the holocaust. Moreover, she did not like that Erin judge her and other students’ way of life.

d. Flouting maxim of manner

When some characters in the movie gave obscure and ambiguous information or provided disorder information, they are considered breaking the rule of maxim of manner. In *Freedom Writers*, there are 3 (4.3%) expressions by some characters which are categorized as flouting maxim of manner. Here is an example of flouting maxim of manner.

Andre Bryant : It's the dumb class, coz. It means you're too dumb

Jamal Hill : Man, say it to my face, coz.

Andre Bryant : **I just did. See what I mean, dumb?**

Jamal Hill : Man, I know you ain't talking to me!

(00.10.53-00.11.04/3)

In the first day of her class, Erin called each name of the students. When it came to Jamal, he asked why he should be in the class since he thought it is useless to be there. Suddenly, Andre said that it was because Jamal was too dumb

so that he deserved to be registered to the class. Jamal started being angry due to it. Andre then asked Jamal, “See what I mean, dumb?”. It made Jamal confuse since Andre was an African-American like him. Jamal did not get Andre’s intention of saying such thing and why he did it. He thought that Andre should not insult the other African-American.

The conversation below also shows the occurrence of flouting maxim of manner.

Marcus : You don't know nothing, home girl.

Erin Gruwell : No, I don't, Marcus! So, why don't you explain it to me?

Marcus : **I ain't explaining shit to you!**

(00.31.46-00.31.51/23)

The conversation happened in Erin’s class, room 203. Erin talked about the drawing made by Tito. She compared it with a drawing she saw in a museum. She told that that the drawing caused a holocaust. She compared the gangs that made the drawing with the students. She asked the students whether they thought that people who were different from them should not exist in the world. Marcus suddenly shouted that Erin did not know anything. Erin responded it by asking him why Marcus did not explain it to her. She wanted Marcus to tell her his opinion. Marcus answered it by saying “I ain't explaining shit to you”.

Marcus’ utterance in replying to Erin’s question is categorized as flouting maxim of manner since he performs ambiguous and obscure information. Marcus’ utterance, “I ain't explaining shit to you”, shows that Marcus is not cooperative in delivering his intention. He tended to speak ambiguously to Erin and made her

have difficulty in understanding his intention. However, Marcus' utterance implies that he did not want to explain anything about what he thought about others. He did not want to tell his opinion about how he treated other people compared to how people in the holocaust did.

The conversation below is the other example of flouting maxim of manner.

Tito : Ms. G? Are we gonna have this same room next year, again?

Erin Gruwell : **I don't know. You're gonna be juniors next year.**

Ben Samuel : What do you mean?

(01.43.23-01.43.29/63)

The conversation is between Erin and her students in her class, room 203. It was in spring semester of sophomore year. When Erin was writing on the board, one of Latina students raised his hand and asked her. The student, Tito, wanted to know whether they were in the same room or not next year. Erin answered it by telling that Tito and the others would be juniors.

The answer Erin gave which said "I don't know. You're gonna be juniors next year" gave the students confusion. Erin did not say clearly about the students' class next year. Instead, she spoke in an ambiguous way by telling them that she did not know about their class and they were going to be juniors. It made them confuse. Thus, her utterance is considered as flouting maxim of manner. Erin implied that she would not teach Tito and the others because she did not teach juniors.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sections, namely conclusions and suggestion. The first section is conclusion. It talks about the research findings related to the formulation of the research problems and objectives. And the second one is suggestion of particular matters for students, English teachers, and other researchers. Each section is presented below.

A. Conclusions

Based on the research findings and discussion in chapter four, there are three conclusions which can be described as follows:

1. Grammatical Features of Vernacular English Employed by the Characters in the Movie of *Freedom Writers*

The characters in *Freedom Writers* employ three of the five kinds of linguistic features of vernacular English in grammar. They are verbs, negatives, and questions. There are 70 data showing the expression of vernacular English grammatical features. Feature in verbs reaches the highest number with 31 data (44.3%). It means that the characters of *Freedom Writers* used nonstandard verbs *ganna* and *wonna* in their daily conversation. Moreover, they also left out be (is/am/are/was/were) in their utterances. Negatives feature reaches 19 data or it is about 27.1% of 70 data. It implies that the characters in the movie sometimes used nonstandard ways in constructing negative forms or sentences. They sometimes used nonstandard *ain't* to replace is not/isn't, do not/don't, and the other standard

negative forms. Furthermore, multiple negations were also used by the characters in conversation. There are 20 data or 28.6% of 70 data in the feature of questions. It indicates that the characters sometimes used nonstandard way in constructing questions. They sometimes did not invert the subject and the auxiliary verb in forming a direct question. In addition, there are some utterances which have more than one feature. In some conversations, the feature in verbs was not used alone in an utterance. It sometimes was used together with the features in negatives and questions. It made some utterances have the verbs-negatives feature and verbs-questions feature. The overlaps between verbs and other features occur 10 times. They consist of 3 occurrences of overlap between verbs and negatives and 7 occurrences of overlap between verbs and questions. It shows that the characters rarely employed more than one nonstandard feature of vernacular English in an utterance. The Expressing Existence and Location and Nouns and Pronouns features were not found in the movie. It happens because all of the characters used the standard way in expressing both location and existence and using both nouns and pronouns in their utterances.

2. Flouting Maxims of Cooperative Principle that are Employed by the Characters in *Freedom Writers*

Based on the finding in chapter 4, it can be seen that the characters in *Freedom Writers* often flouted the maxims of cooperative principle. They are four flouting maxims of cooperative principle, i.e. flouting of maxim quantity, flouting of maxim quality, flouting of maxim relation, and flouting of maxim manner. The flouting of relation reaches the highest number with 36 data (60%). It implies that

the characters wanted to control the conversation by changing the topic of conversation. The flouting maxim of quantity reaches the second highest number with 19 data or it is about 31.7% of the data. It implies that the characters in the movie liked to give more detail information to their hearers and sometimes less information so they have a greater tendency to do flouting maxim of quantity. The flouting of manner reaches the third highest number with 3 data (5%). Some characters gave ambiguous and unclear information when they did not want to be interrogated and to answer a question which one who asked it ought to know the answer. The flouting of quality reaches the lower number with 2 data or about 3.3% of the data found. It indicates that flouting of quality does not really contribute in this analysis since most of the characters always tried to give truth and believable information.

B. Suggestions

With regard to the conclusions, the result of this research can lead the suggestions for some following parties.

1. Linguistic Students

The linguistic students should pay much attention to the concept of socio-pragmatics specifically flouting maxims of cooperative principle which are done by people in multicultural environment. There are some characters of English spoken by people in multicultural environment or, in this case, in the United States that are different from Standard English. Furthermore, there is always a purpose when people in multicultural environment flout certain maxim of

cooperative principle so that they will be able to understand that the speaker's intention is sometimes different from what is literally stated. By understanding socio-pragmatics, they are able to derive the inference of what are being conversationally implied. Consequently, they can converse well and avoid misunderstanding.

2. English Lecturers

This research is expected to be an additional research example and information to the English lecturers concerning vernacular English and flouting maxims of cooperative principle. Moreover, the researcher hopes that the research findings can be used as an authentic material in discussing the phenomena of using vernacular English and flouting maxims of cooperative principle which is done by people in multicultural environment.

3. Other researchers

In fact, the number of the data found is quite small especially the data which are related to vernacular English. Thus, there are only three of five features of vernacular English found in the movie. The other two features, Expressing Existence and Location and Nouns and Pronouns, are not found. The researcher expects that other researchers use other data sources which provide more data so that all five features of vernacular English will be able to be found and presented. Furthermore, it is expected that this research can give some inspiration to other researchers who are interested in socio-pragmatics and research on socio-pragmatics perspective. It is expected that other researchers will conduct further study focusing on the characteristics or features of vernacular English and flouting

maxim of cooperative principle which is done by people in multicultural environment, for example comparing vernacular English and flouting maxim of cooperative principle which is done by men and women in multicultural environment.

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Appendix: Data Sheet on Vernacular English Features and Flouting Maxims in *Freedom Writers*

V : Verbs
N : Negatives
Q : Questions
EEL : Expressing Existence and Location
NP : Nouns and Pronouns
O : Overlaps
Qt : Maxim of Quantity
Ql : Maxim of Quality
R : Maxim of Relation
M : Maxim of Manner
P : participants
S : setting
T : topic
F : function

Code System

00.15.10-00.15.13/9 → The datum number
→ The time in the movie (the data were taken in 00:15:10 until 00:15:13 of the movie)

No.	Code	Utterances	Grammatical Features of Vernacular English					Flouting Maxim				Context	Conversation Implicature
			V	N	Q	EEL	NP	Qt	Ql	R	M		
1	00.03.58-00.04.39/1	<p>Erin Gruwell: I brought my lesson plans. I'd love it if you'd look them over.</p> <p>Margaret Campbell: Yes, and these are the classes you'll start with Freshman English, four classes, about 150 students in all. Some of them are just out of juvenile hall. One or two might be wearing ankle cuffs to monitor their whereabouts. And you see here, we'll have to revise your lesson plans. And if you look at their scores, these vocabulary lists and some of these, the books, Homer's The Odyssey, they're gonna be too difficult for them.</p> <p>Erin Gruwell: All right.</p>	✓					✓				<p>P: M. Campbell who was the Department Head and Erin Gruwell, a freshmen English teacher</p> <p>S: in teacher room</p> <p>T: Erin Gruwell's lesson plans and classes</p> <p>F: to give additional information about Erin's class</p>	<p>Margaret Campbell gave much information about the classes. Margaret told Erin more about the class because she wanted Erin to know that the students of her class were not quite smart.</p>

No.	Code	Utterances	Grammatical Features of Vernacular English					Flouting Maxim				Context	Conversation Implicature
			V	N	Q	EEL	NP	Qt	Ql	R	M		
2	00.04.44-00.04.55/2	<p>Margaret Campbell: So I wouldn't give them too much of a homework load. You'll just be wasting a lot of time following up on overdue work.</p> <p>Erin Gruwell: All right. Thank you.</p> <p>Margaret Campbell: <u>You're from Newport Beach?</u></p> <p>Erin Gruwell: Yes.</p>			✓					✓		<p>P: M. Campbell who was the Department Head and Erin Gruwell, a freshmen English teacher</p> <p>S: in teacher room</p> <p>T: Erin's address</p> <p>F: to change the topic</p>	<p>Margaret asked where Erin was from because she wanted to change the topic of conversation they had before.</p>
3	00.10.53-00.11.04/3	<p>Andre Bryant: It's the dumb class, coz. It means you're too dumb</p> <p>Jamal Hill: Man, say it to my face, coz.</p> <p>Andre Bryant: <u>I just did. See what I mean, dumb?</u></p> <p>Jamal Hill: Man, I know you ain't talking to me!</p>			✓						✓	<p>P: Andre, an African-American student and Jamal who was African-American student too</p> <p>S: Erin's class, room 203</p> <p>T: Andre's statement that Jamal was dumb</p> <p>F: to insult Jamal</p>	<p>Andre expected Jamal to know that Andre was not afraid of fighting Jamal though he was African-American just like him.</p>
4	00.10.53-00.11.04/4	<p>Andre Bryant: It's the dumb class, coz. It means you're too dumb</p> <p>Jamal Hill: Man, say it to my face, coz.</p> <p>Andre Bryant: I just did. See what I mean, dumb?</p> <p>Jamal Hill: <u>Man, I know you ain't talking to me!</u></p>		✓						✓		<p>P: Andre, an African-American student and Jamal who was too</p> <p>S: Erin's class, room 203</p> <p>T: Andre's statement that Jamal was dumb</p> <p>F: to asked Andre to stop insulting Jamal</p>	<p>Jamal did not want to answer Andre's question because he started to be angry and wanted Andre to stop mocking him.</p>

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
5	00.11.11-00.11.21/5	Jamal Hill: Look, your spot is good as gone. I don't know why you keep wasting your time coming to practice with them two-year-old Nikes on your feet! Andre Bryant: You <u>don't know nothing</u> about me, coz. Broke down my whole situation.		✓						✓		P: Andre, an African-American student and Jamal who was too S: Erin's class, room 203 T: Andre's failure in life F: to asked Jamal to stop talking about Andre	Andre forbade Jamal to mock him and his life, because it made him angry.
6	00.11.34-00.11.41/6	Andre Bryant: So, do something! Jamal Hill: <u>You touching me now?</u> Sit down, homeboy. I'm not gonna tell you again. You gonna look at my face now, right? Andre Bryant: You ain't taking nothing from me, homeboy! I will run your ass off the field!			✓					✓		P: Andre, an African-American student and Jamal who was too S: Erin's class, room 203 T: the one who was better between Andre and Jamal F: to challenge Andre	Jamal wanted to challenge Andre and to decide who was better between them.
7	00.11.34-00.11.41/7	Andre Bryant: So, do something! Jamal Hill: <u>You touching me now?</u> Sit down, homeboy. I'm not gonna tell you again. You gonna look at my face now, right? Andre Bryant: You ain't taking nothing from me, homeboy! I will run your ass off the field!	✓							✓		P: Andre, an African-American student and Jamal who was too S: Erin's class, room 203 T: the one who was better between Andre and Jamal F: to challenge Andre	Jamal wanted to challenge Andre and to decide who was better between them.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
8	00.11.34-00.11.45/8	Andre Bryant: So, do something! Jamal Hill: You touching me now? Sit down, homeboy. I'm not gonna tell you again. You gonna look at my face now, right? Andre Bryant: You <u>ain't</u> taking nothing from me, homeboy. I will run your ass off the field.		✓						✓		P: Andre, an African-American student and Jamal who was too S: Erin's class, room 203 T: Jamal's challenge to Andre F: to accept Jamal's challenge	Andre accepted Jamal's challenge and expected Jamal to know that he would never scare to Jamal.
9	00.11.38-00.11.47/9	Andre Bryant: You ain't taking nothing from me, homeboy! I will run your ass off the field! Jamal Hill: Boy, sit your ass back down. Andre Bryant: Don't even worry about it. I'm <u>gonna</u> see you.	✓							✓		P: Andre, an African-American student, and Jamal who was too S: Erin's class, room 203 T: Jamal's challenge to Andre F: to show Andre's braveness	Andre showed Jamal that he did not afraid of Jamal and dare to fight him.
10	00.15.05-00.15.10/10	Gloria Munez: Mrs. Gruwell, he just took my damn bag! Jamal Hill: Shut up! <u>Ain't nobody</u> touched your damn bag. Gloria Munez: Yeah, I saw you.		✓					✓			P: Jamal, an African-American student, Gloria who was a Latina student and Erin S: Erin's class, room 203 T: what Jamal did to Gloria's bag F: to asked Gloria to be quiet	Jamal forbade Gloria to tell Erin that he had thrown away her bag.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
11	00.15.10-00.15.13/11	Erin Gruwell: Jamal. Jamal. Get her backpack. Jamal Hill: <u>I didn't do nothing</u> anyway.		✓					✓			P: Jamal, an African-American student, and Erin who was a White American S: Erin's class, room 203 T: Gloria's bag thrown away by Jamal F: to refuse Erin's order	Jamal lied to Erin because he did not want take back Gloria's bag which had been thrown away.
12	00.17.29-00.17.35/12	Steve Gruwell: So, how much are you making, \$27,000 before taxes? Erin Gruwell: If you know, why are you asking? Scott Casey: So, what's everybody <u>gonna</u> eat?	✓							✓		P: Scott Casey, his father-in-law, Steve, and Erin S: in a restaurant T: what they will order for dinner F: to change the topic talked about	Scott did not want to talk about his salary with Steve. He expected Steve to change the topic.
13	00.17.36-00.17.50/13	Steve Gruwell: With your brains, you could run a major corporation. Instead, I worry all night because you're a teacher at Attica. Erin Gruwell: Can you hear what you're saying? How many times have I listened to you about walking civil rights marches? Steve Gruwell: These gangs are criminals, not activists. <u>You read the papers?</u>			✓					✓		P: Steve Gruwell and his daughter, Erin S: in a restaurant T: Erin's job as a teacher F: to give opinion about Erin's job	Steve did not want Erin to teach at a school where there were many students joining in a gang.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
14	00.17.42-00.18.06/14	<p>Erin Gruwell: Can you hear what you're saying? How many times have I listened to you about walking civil rights marches?</p> <p>Steve Gruwell: These gangs are criminals, not activists. You read the papers?</p> <p>Erin Gruwell: They said the same thing about the Black Panthers.</p> <p>Steve Gruwell: I'll lay odds your kids don't even know who Rap Brown or Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education. It breaks my heart. I tell you the truth.</p>	✓							✓		<p>P: Steve Gruwell and his daughter, Erin</p> <p>S: in a restaurant</p> <p>T: Erin's students</p> <p>F: to give Erin an advice about Erin's student</p>	Steve tried to show that he wanted Erin to stop becoming a teacher in the school full of gang members.
15	00.17.53-00.18.20/15	<p>Steve Gruwell: I'll lay odds your kids don't even know who Rap Brown or Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education. It breaks my heart. I tell you the truth.</p> <p>Erin Gruwell: Well. I'm sorry. I can't help that.</p> <p>Steve Gruwell: <u>You think this is good enough for her?</u></p> <p>Scott Casey: Yeah, I do.</p>			✓					✓		<p>P: Steve Gruwell, his daughter, Erin, and Scott</p> <p>S: in a restaurant</p> <p>T: Erin's job as a teacher</p> <p>F: to asked Scott's opinion about Erin's job</p>	Steve stopped talking to Erin and asked to Scott instead because he did not like Erin's reaction of his advice. He expected Erin to listen to his advice.

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16	00.18.18-00.18.29/16	Steve Gruwell: You think this is good enough for her? Scott Casey: Yeah, I do. Look, Steve. If Erin thinks she can teach these kids, she can. You telling her she can't is just <u>gonna</u> make her mad.	✓					✓				P: Scott and his father-in-law, Steve S: in a restaurant T: Erin's job as a teacher F: to give opinion about Erin's job	Scott wanted Steve to support what Erin do and told him that Erin could be a good teacher.
17	00.20.47-00.20.55/17	Erin Gruwell: No, it's not that. See, what I was trying to do... Eva Benitez: You have no idea what you're doing up there, do you? <u>You ever been a teacher before?</u>			✓					✓		P: Eva Benitez, a Latina students, and Erin S: Erin's class, room 203 T: the task given by Erin in the class F: to refuse the teacher order	Eva Benitez expected Erin to stop giving them task or order because she thought Erin was nobody.
18	00.21.02-00.21.17/18	Erin Gruwell: You know what? I want you to move to this front seat right here now. Jamal Hill: What? Erin Gruwell: I am sick of these antics in my classroom. Jamal Hill: Well, there you are. I was wondering when you were <u>gonna</u> lose that damn smile.	✓							✓		P: Jamal, an African-American student, and Erin S: Erin's class, room 203 T: the order from Erin to move seat F: to show disobedience towards Erin	Jamal wanted Erin to know that he hated Erin because she dared to order him to do what he did not like.

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19	00.21.21-00.21.26/19	Erin Gruwell: It'll be fine. Jamal Hill: I <u>ain't</u> going up there without my homey.		✓						✓		P: Jamal, an African-American student, and Erin S: Erin's class, room 203 T: the order from Erin to move seat F: to show refusal	Jamal expected Erin not to order him moving to another seat apart from his group.
20	00.25.13-00.25.23/20	Grant Rice: I want my money back! Store Keeper: (speak Chinese) Grant Rice: This shit took my damn money! I want my damn money back! Look what <u>you putting</u> me through. Shit!	✓							✓		P: Grant Rice who was an African-American student and a Chinese store keeper. S: in a store T: the game played by Grant in the store F: to show anger	Grant Rice wanted the store keeper to give him the money he spent to play the game in the store.
21	00.29.26-00.29.35/21	Erin Gruwell: You think this is funny? Tito? Would this be funny if it were a picture of you? Tito: It <u>ain't</u>.		✓				✓				P: Tito, a Latina student, and Erin S: Erin's class, room 203 T: the picture of Jamal made by Tito F: to show refusal to give explanation about the picture	Tito refused to explain to Erin the picture he made.

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			V	N	Q	EEL	NP	Qt	QI	R	M		
22	00.31.42-00.31.47/22	Erin Gruwell: That's how a holocaust happens. And that's what you all think of each other? Marcus: You <u>don't know nothing</u>, home girl.		✓						✓		P: Marcus, an African-American student, and Erin Gruwell S: Erin's class, room 203 T: the students' way of life F: to show disagreement	Marcus wanted Erin not to judge his and the other students life because he taught she was only a new teacher who did not know them.
23	00.31.46-00.31.51/23	Marcus: You <u>don't know nothing</u> , home girl. Erin Gruwell: No, I don't, Marcus! So, why don't you explain it to me? Marcus: I <u>ain't</u> explaining shit to you!		✓							✓	P: Marcus, an African-American student, and Erin Gruwell S: Erin's class, room 203 T: the students' way of life F: to refuse Erin's command	Marcus expected Erin to know that she was nobody for him though she was his teacher technically and Marcus wanted her to know that.
24	00.32.20-00.32.46/24	Erin Gruwell: It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him. Eva Benitez: <u>You don't know nothing!</u> You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?		✓						✓		P: Eva, a Latina student, and her teacher, Erin S: Erin's class, room 203 T: a drawing made by Tito compared to some drawings of Jews made in the past F: to give opinion to Erin	Eva wanted Erin to stop talking about holocaust and judging her and other students' way of life.

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25	00.32.20-00.32.46/25	<p>Erin Gruwell: It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.</p> <p>Eva Benitez: You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how <u>we living</u>. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?</p>	✓							✓		<p>P: Eva, a Latina student, and her teacher, Erin</p> <p>S: Erin's class, room 203</p> <p>T: a drawing made by Tito compared to some drawings of Jews made in the past</p> <p>F: to give opinion to Erin</p>	Eva wanted Erin to stop talking about holocaust and judging her and other students' way of life.
26	00.32.51-00.33.12/26	<p>Erin Gruwell: But to get respect, you have to give it.</p> <p>Andre Bryant: That's bullshit.</p> <p>Erin Gruwell: What?</p> <p>Andre Bryant: Why should I give my respect to you? Cause you're a teacher? I don't know you. How do I know you're not a liar standing up there? How do I know you're not a bad person standing up there? I'm not just <u>gonna</u> give you my respect because you're called a teacher.</p>	✓					✓				<p>P: Andre who was an African-American student and Erin Gruwell</p> <p>S: Erin's class, room 203</p> <p>T: the way respecting others</p> <p>F: to give opinion to Erin</p>	Andre did not want to give Erin his respect just because she was his teacher.

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			V	N	Q	EEL	NP	Qt	QI	R	M		
27	00.34.10-00.34.16/27	Marcus: Lady, stop acting like you're trying to understand our situation and just do your little babysitting up there. Erin Gruwell: <u>That's all you think this is?</u>			✓					✓		P: Erin and her student, Marcus S: Erin's class, room 203 T: the students' way of life F: to ask for Marcus' opinion	Erin refused to do just like what Marcus asked her to do. She also denied what Marcus said that, as a teacher, she should only do babysitting in the class.
28	00.34.10-00.34.25/28	Marcus: Lady, stop acting like you're trying to understand our situation and just do your little babysitting up there. Erin Gruwell: That's all you think this is? Marcus: <u>It ain't nothing</u> else. When I look out in the world, I <u>don't see nobody</u> that looks like me with their pockets full, unless they're rapping a lyric or dribbling a ball. So, what else you got in here for me?		✓				✓				P: Marcus, an African-American student, and Erin Gruwell S: Erin's class, room 203 T: the students' way of life F: to give opinion to Erin	Marcus showed Erin that she had nothing to do with his life including changing his life.
29	00.34.25-00.34.31/29	Erin Gruwell: And what if you can't rap a lyric or dribble a ball? Andre Bryant: <u>It ain't this. I know that much.</u> Marcus: Damn right.		✓						✓		P: Andre who was an African-American student and Erin S: Erin's class, room 203 T: the students' life and school F: to show disagreement	Andre disagreed with Erin that he and his kinds probably could not rap a lyric or dribble a ball. Andre thought all African-American could do that.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
30	00.34.28-00.34.35/30	Andre Bryant: It ain't this. I know that much. Marcus: Damn right. Erin Gruwell: And you all think you're gonna make it to graduation like this?	✓							✓		P: Erin and her students S: Erin's class, room 203 T: the students' life and school F: to ask for students' opinion	Erin warned the students that they would not be able to graduate if they did not study seriously at school
31	00.34.28-00.34.35/31	Andre Bryant: It ain't this. I know that much. Marcus: Damn right. Erin Gruwell: <u>And you all think you're gonna make it to graduation like this?</u>			✓					✓		P: Erin and her students S: Erin's class, room 203 T: the students' life and school F: to ask for students' opinion	Erin warned the students that they would not be able to graduate if they did not study seriously at school
32	00.34.32-00.34.36/32	Erin Gruwell: And you all think you're gonna make it to graduation like this? Andre Bryant: I made it to high school. <u>Ain't nobody</u> stopped me.		✓						✓		P: Andre who was an African-American student and Erin Gruwell S: Erin's class, room 203 T: the students' life and school F: to give opinion to Erin	Andre did not care whether he could graduate or not. He could keep his life go on whatever happen at school.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
33	00.34.32-00.34.48/33	<p>Erin Gruwell: And you all think you're gonna make it to graduation like this?</p> <p>Andre Bryant: I made it to high school. Ain't nobody stopped me.</p> <p>Marcus: Lady, I'm lucky if I make it to 18. We <u>in</u> a war. We <u>graduating</u> every day we live, because we ain't afraid to die protecting our own. At least when you die for your own, you die with respect, you die a warrior.</p>	✓							✓		<p>P: Marcus, an African-American student, and Erin Gruwell</p> <p>S: Erin's class, room 203</p> <p>T: the students' life and school</p> <p>F: to give opinion to Erin</p>	<p>Marcus taught that fighting for his kinds was better than graduating. He did not care if he could graduate or not.</p>
34	00.34.32-00.34.48/34	<p>Erin Gruwell: And you all think you're gonna make it to graduation like this?</p> <p>Andre Bryant: I made it to high school. Ain't nobody stopped me.</p> <p>Marcus: Lady, I'm lucky if I make it to 18. We <u>in</u> a war. We <u>graduating</u> every day we live, because we <u>ain't</u> afraid to die protecting our own. At least when you die for your own, you die with respect, you die a warrior.</p>		✓						✓		<p>P: Marcus, an African-American student, and Erin Gruwell</p> <p>S: Erin's class, room 203</p> <p>T: the students' life and school</p> <p>F: to give opinion to Erin</p>	<p>Marcus taught that fighting for his kinds was better than graduating. He did not care if he could graduate or not.</p>

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
35	00.34.49-00.35.28/35	Erin Gruwell: So when you're dead, you'll get respect? Is that what you think? Students: That's right. Yeah. Erin Gruwell: You know what's gonna happen when you die? You're gonna rot in the ground. And people are gonna go on living, and they're gonna forget all about you. And when you rot, do you think it's gonna matter whether you were an original gangster? You're dead. And nobody, nobody is gonna wanna remember you, because all you left behind in this world is this.	✓					✓				P: Erin and her students S: Erin's class, room 203 T: the students' life and school F: to give opinion to Erin	Erin did not agree with the students that they'll get respect it only they died. Erin wanted the students to know that they would get respect if they died leaving good things.
36	00.34.49-00.35.28/36	Erin Gruwell: So when you're dead, you'll get respect? Is that what you think? Students: That's right. Yeah. Erin Gruwell: <u>You know what's gonna happen when you die?</u> You're gonna rot in the ground. And people are gonna go on living, and they're gonna forget all about you. And when you rot, do you think it's gonna matter whether you were an original gangster? You're dead. And nobody, nobody is gonna wanna remember you, because all you left behind in this world is this.			✓			✓				P: Erin and her students S: Erin's class, room 203 T: the students' life and school F: to give opinion to Erin	Erin did not agree with the students that they'll get respect it only they died. Erin wanted the students to know that they would get respect if they died leaving good things.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
37	00.38.18-00.38.41/37	<p>Erin Gruwell I'm sorry, but I don't understand. Does the Long Beach Board of Ed agree that these books should just sit here and not be used at all?</p> <p>Margaret Campbell: Let me explain. It's called site-based instruction. It means that I and the principal each have the authority to make these kinds of decisions without having to go to the Board, who <u>have</u> bigger problems to solve. Do you understand how it works now?</p>	✓					✓				<p>P: Margaret Campbell who was the Departement Head and Erin Gruwell, a freshmen English teacher</p> <p>S: in the school library</p> <p>T: the school system in borrowing of books school library</p> <p>F: to explain how the school system worked</p>	Margaret wanted Erin to know that it was her authority not the Board of Ed to decide which book that could be borrowed.
38	00.47.19-00.47.35/38	<p>Erin Gruwell: Eva holds back, but I know she wants to be involved. She's so stubborn. Who really surprised me was Brandy, who never says a word, but she was the first to step up and take a journal. I...Honey, here. Here, sit down.</p> <p>Scott Casey: It's all right.</p> <p>Erin Gruwell: I'll move this.</p> <p>Scott Casey: No, it's all right. I don't mind standing. Food goes straight down. How much longer are you <u>gonna</u> be?</p>	✓					✓				<p>P: Scott Casey and his wife, Erin</p> <p>S: Erin and Scott's house</p> <p>T: Erin's school work</p> <p>F: to change the conversation topic</p>	Scott wanted Erin to stop caring him and to have some rest since Erin looked so busy doing home and school work she brought home.

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39	00.47.30-00.47.38/39	<p>Scott Casey: It's all right.</p> <p>Erin Gruwell: I'll move this.</p> <p>Scott Casey: No, it's all right. I don't mind standing. Food goes straight down. How much longer are you gonna be?</p> <p>Erin Gruwell: I don't know. <u>Wanna help?</u></p>	✓					✓				<p>P: Erin and Scott, her husband</p> <p>S: Erin and Scott's house</p> <p>T: Erin's school work</p> <p>F: to ask Scott for help</p>	Erin wished Scott to help and support her instead of worrying her doing her job.
40	00.47.30-00.47.38/40	<p>Scott Casey: It's all right.</p> <p>Erin Gruwell: I'll move this.</p> <p>Scott Casey: No, it's all right. I don't mind standing. Food goes straight down. How much longer are you gonna be?</p> <p>Erin Gruwell: I don't know. <u>Wanna help?</u></p>			✓			✓				<p>P: Erin and Scott, her husband</p> <p>S: Erin and Scott's house</p> <p>T: Erin's school work</p> <p>F: to ask Scott for help</p>	Erin wished Scott to help and support her instead of worrying her doing her job.
41	00.55.23-00.55.40/41	<p>Scott Casey: Okay, let me get my head around this. You're going to get an extra job to pay for your job.</p> <p>Erin Gruwell: It's just temporary. I promise. Once the kids' grades go up, I'll get a little more help from the school. And I get an employee's discount. Isn't that great? <u>Want a new TV?</u></p> <p>Scott Casey: Yeah.</p>			✓					✓		<p>P: Erin and Scott, her husband</p> <p>S: Erin and Scott's house</p> <p>T: Erin's part time job</p> <p>F: to give explanation about Erin's job to Scott</p>	Erin expected Scott to stop worrying her doing part time job besides becoming a teacher.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
42	00.56.22-00.56.40/42	<p>Erin Gruwell: It's been a little difficult getting their attention. Up until recently, the only thing they hated more than each other was me.</p> <p>Dr. Carl Cohn: Well, you united them and that's a step. What can I do for you?</p> <p>Erin Gruwell: I wanna do more with them, and I need the support of someone in power.</p>	✓							✓		<p>P: Erin and Dr. Carl Cohn, the Long Beach Unified School District Superintendent</p> <p>S: Dr. Carl Cohn's room</p> <p>T: Erin plans for her class</p> <p>F: to tell what Erin wants</p>	Erin wanted Dr. Cohn to support her in the way she taught the students of her class.
43	00.57.38-00.58.00/43	<p>Erin Gruwell: I'm thinking trips. Most of them have never been outside of Long Beach. They haven't been given the opportunity to expand their thinking about what's out there for them. And they're hungry for it. I know it. And it's purely a reward system. They won't get anything they haven't earned by doing their work and upping their grades.</p> <p>Dr. Carl Cohn: But if Ms. Campbell won't give you books because of budget restrictions, she's not gonna approve school trips.</p>	✓							✓		<p>P: Dr Carl, Long Beach Unified School District Superintendent, and Erin</p> <p>S: Dr. Carl Cohn's room</p> <p>T: trips that Erin planned</p> <p>F: to give opinion to Erin</p>	Dr. Carl expected that Erin knew he could not guarantee that the school would approve the school trips Erin had planned.

No.	Code	Utterances	Grammatical Features of Vernacular English					Flouting Maxim				Context	Conversation Implicature
			V	N	Q	EEL	NP	Qt	Ql	R	M		
44	00.59.42-00.59.55/44	<p>Margaret Campbell: Principal Banning received a call from Dr. Cohn at the school board. Apparently you're taking your students on a trip?</p> <p>Erin Gruwell: Yes, but it's over the weekend, so it won't affect any test schedules. I know how busy you are. And since I'm paying for it myself, I didn't <u>wanna</u> bother you.</p>	✓					✓				<p>P: Erin and Margaret, the Department Head</p> <p>S: in teacher room</p> <p>T: trip that Erin planned</p> <p>F: to give explanation about the trip</p>	Erin showed Margaret that Margaret did not need to worry about the trip she had planned.
45	01.01.05-01.01.10/45	<p>Andre's friend: What up?</p> <p>Andre Bryant: Hey.</p> <p>Andre's friend: <u>Where you're going?</u> I need you.</p> <p>Andre Bryant: No, man, I can't now. I got something to do.</p>			✓			✓				<p>P: Andre's friend in his gang and Andre</p> <p>S: Andre's apartment</p> <p>T: Andre's going</p> <p>F: to invite Andre going somewhere else</p>	Andre's friend wanted Andre to come with him because there was a new job for Andre.
46	01.01.08-01.01.30/46	<p>Andre Bryant: No, man, I can't now. I got something to do. Tonight. I'll do it tonight. I got to go do something, and I can't carry that around with me.</p> <p>Andre's friend: Forget it, man, I'll get somebody else. I can't be waiting all day on you. Hey. Sorry about your brother, man. I hear <u>he going away for life.</u></p> <p>Andre Bryant: They won't get it. The guy he was with confessed.</p>	✓					✓				<p>P: Andre's friend in his gang and Andre</p> <p>S: Andre's apartment</p> <p>T: the job that would be given to Andre</p> <p>F: to accept Andre's refusal</p>	Andre's friend was disappointed with Andre's decision not to come along with him. Moreover, he wanted Andre to know that Andre's brother could do better than him by saying that he felt sorry about Andre's brother.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
47	01.11.41-01.12.02/47	Gloria Munez: Man, I've had boyfriends since I was, like, 11, you know. Jamal Hill: I believe you. Gloria Munez: Shut up. Okay, well, I was always the person that was gonna get pregnant before I turned 16 and drop out. Like my mom. Ain't gonna happen.	✓					✓				P: Gloria Munez, a Latina student, and her classmates S: Erin's class, room 203 T: Gloria's story F: to share story with everybody in the class	Gloria did not want anybody to make fun of her story and expected other listening to it.
48	01.11.41-01.12.02/48	Gloria Munez: Man, I've had boyfriends since I was, like, 11, you know. Jamal Hill: I believe you. Gloria Munez: Shut up. Okay, well, I was always the person that was gonna get pregnant before I turned 16 and drop out. Like my mom. Ain't gonna happen.		✓				✓				P: Gloria Munez, a Latina student, and her classmates S: Erin's class, room 203 T: Gloria's story F: to share story with everybody in the class	Gloria did not want anybody to make fun of her story and expected other listening to it.
49	01.17.26-01.17.40/49	Scott Casey: You know. At Deb's party, I heard you telling people that I was an architect and that my job was temporary. I want you to stop that, all right? I like my job. Erin Gruwell: Fine. You're the one who said you were gonna be an architect. Scott Casey: Yeah, four years ago, before we got married.	✓					✓				P: Erin and her husband, Scott S: Erin and Scott's house T: Erin telling others about Scott's job F: to tell the reason why Erin told other about Scott's job	Erin did not want to be blamed telling others that Scott's job was temporary. She thought it was Scott who said he wanted to be an architect.

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			V	N	Q	EEL	NP	Qt	QI	R	M		
50	01.17.31-01.17.45/50	<p>Scott Casey: I want you to stop that, all right? I like my job.</p> <p>Erin Gruwell: Fine. You're the one who said you were gonna be an architect.</p> <p>Scott Casey: Yeah, four years ago, before we got married. What, I'm <u>gonna</u> go back to school now for two years and intern for three? I'll be over 40.</p>	✓					✓				<p>P: Scott and his wife, Erin</p> <p>S: Erin and Scott's house</p> <p>T: Erin telling others about Scott's job</p> <p>F: to clarify what Scott thought about being an architect</p>	Scott expected Erin to know that by the time Scott loved his current job and did not want to be an architect anymore.
51	01.19.22-01.19.36/51	<p>Erin Gruwell: Hi.</p> <p>Eva Benitez: When is Anne <u>gonna</u> smoke Hitler?</p> <p>Erin Gruwell: What?</p> <p>Eva Benitez: You know. Take him out?</p> <p>Erin Gruwell: Eva, this is The Diary of Anne Frank, not Die Hard. Keep reading.</p>	✓							✓		<p>P: Eva, a Latina student, and Erin</p> <p>S: Erin's class, room 203</p> <p>T: the story in <i>The Diary of Anne Frank</i></p> <p>F: to ask for information about the story</p>	Instead of answering Erin's greeting, Eva straightly ask Erin. Eva expected Erin to realize that she was eager to know the story without finishing the reading.
52	01.19.28-01.19.37/52	<p>Erin Gruwell: Eva, what's wrong?</p> <p>Eva Benitez: <u>Why didn't you tell me she dies? Why you didn't tell me she gets caught in the end?</u> I hate you and I hate this book.</p> <p>Erin Gruwell: Eva.</p>			✓					✓		<p>P: Eva, a Latina student, and Erin</p> <p>S: Erin's class, room 203</p> <p>T: the story in <i>The Diary of Anne Frank</i></p> <p>F: to ask for explanation why Erin did not tell her that Anne Frank died in the story</p>	Eva expected Erin to know that she was sad that Anne Frank died at the end of the book.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
53	01.20.37-01.20.48/53	Eva Benitez: If she dies, then what about me? What are you saying about that? Erin Gruwell: Anne Frank died, but she... Eva Benitez: I can't believe they got her. That <u>ain't</u> supposed to happen in the story. That <u>ain't</u> right.		✓						✓		P: Eva, a Latina student, and Erin S: Erin's class, room 203 T: the story in <i>The Diary of Anne Frank</i> F: to show dislike of the story	Eva showed Erin that she was very sad that, at the end of the story, Anne Frank was caught and died.
54	01.20.44-01.20.54/54	Eva Benitez: I can't believe they got her. That ain't supposed to happen in the story. That ain't right. Marcus: Cause it's true? Eva Benitez: I <u>ain't</u> talking to you! Marcus: You're talking around me. That's the same thing. See, to me, she ain't dead at all.		✓						✓		P: Eva, a Latina student, and Marcus who was an African-American student S: Erin's class, room 203 T: the story in <i>The Diary of Anne Frank</i> F: to inform Marcus that Eva was not talking to him	Eva did not want Marcus to interrupt her talking to Erin about <i>The diary of Anne frank</i> .
55	01.20.44-01.20.54/55	Eva Benitez: I can't believe they got her! That ain't supposed to happen in the story! That ain't right! Marcus: Cause it's true? Eva Benitez: I ain't talking to you! Marcus: You're talking around me. That's the same thing. See, to me, she <u>ain't</u> dead at all.		✓				✓				P: Marcus, an African-American student, and Eva who was a Latina student S: Erin's class, room 203 T: the story in <i>The Diary of Anne Frank</i> F: to give opinion to Eva	Marcus expected Eva to stop being sad because Anne Frank was died at the end.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
56	01.21.06-01.21.24/56	<p>Marcus: She was our age, man. Anne Frank understands our situation, my situation. And that Miep Gies lady, the one that helped hide them? I like her. I got all these other books about her from the library.</p> <p>Erin Gruwell: Wow. <u>You used your library card?</u></p> <p>Marcus: No.</p>			✓					✓		<p>P: Erin and her student, Marcus</p> <p>S: Erin's class, room 203</p> <p>T: Marcus borrowing some other books of Miep Gies</p> <p>F: to ask Marcus how he borrowed the books</p>	Erin praised Marcus because he had read other books besides the books she had asked the students to read.
57	01.21.26-01.22.00/57	<p>Erin Gruwell: In the letter, I want you to tell her how you feel about the book. Tell her about your own experiences. Tell her anything you like. But I want the letters to be perfect. So, be prepared to do more than one draft, okay?</p> <p>Marcus: Is she <u>gonna</u> read the letters?</p> <p>Erin Gruwell: Well, right now it's a writing assignment. I'll read them.</p>	✓							✓		<p>P: Marcus, an African-American student, and his teacher, Erin</p> <p>S: Erin's class, room 203</p> <p>T: the next assignment given to the students</p> <p>F: to ask for further information about the assignment</p>	Marcus wanted Erin could send the letters written by the students so the letters would be read by Miep Gies for real.
58	01.30.22-01.30.55/58	<p>Marcus: Hey, Mama. Mama.</p> <p>Marcus' mother: What the hell are you doing here?</p> <p>Marcus: I want to come home. I don't want to be in the streets no more. I'm sorry. I want to change. I can't do it alone. I need you, Mama. I need you.</p>		✓				✓				<p>P: Marcus and his mother</p> <p>S: at front of Marcus house</p> <p>T: the reason why Marcus came to see his mother</p> <p>F: to give explanation to his mother</p>	Marcus expected his mother to welcome him home and to forgive him for what he was done before.

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59	01.31.34-01.31.46/59	Rice's Lawyer: And what time was that? Eva Benitez: I told you, 9:00, 9:30. Rice's Lawyer: <u>And you had a clear view of the defendant, Grant Rice, in the store?</u> Eva Benitez: I told you he was playing the video game.			✓					✓		P: Rice's lawyer and Eva as the witness of Rice's case S: in the court T: the incident related to Rice's case F: to ask for the truth happened on the crime scene	By asking if Eva had a clear view, the lawyer expected Eva to tell the truth without any doubt.
60	01.31.47-01.31.59/60	Rice's Lawyer: Then what happened? What did you see? Eva Benitez: Well, he got all whacked because he lost the game. And then he started shouting and all, threatening everybody. Rice's Lawyer: <u>He threatened everyone. He threatened you?</u>			✓					✓		P: Rice's lawyer and Eva as the witness of Rice's case S: in the court T: the incident related to Rice's case F: to ask for the truth happened on the crime scene	Rice's lawyer wanted Eva to correct her statement about the incident and not telling lies.
61	01.38.39-01.38.56/61	Scott Casey: If you have another glass, you're gonna have a headache. Erin Gruwell: <u>Your bags are packed. And, you think the wine's gonna give me a headache? Why are you doing this? Because I don't pay enough attention to you?</u> Scott Casey: No. That's not it.	✓							✓		P: Erin and her husband, Scott S: Erin and Scott's house T: the way Erin drank wine F: to show her carelessness towards Scott's warning about the consequence of drinking wine a lot	Erin showed Scott that she was so sad because Scott was going to leave him.

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			V	N	Q	EEL	NP	Qt	Ql	R	M		
62	01.38.39-01.38.56/62	<p>Scott Casey: If you have another glass, you're gonna have a headache.</p> <p>Erin Gruwell: Your bags are packed. And, you think the wine's gonna give me a headache? Why are you doing this? Because I don't pay enough attention to you?</p> <p>Scott Casey: No. That's not it.</p>			✓					✓		<p>P: Erin and her husband, Scott</p> <p>S: Erin and Scott's house</p> <p>T: the way Erin drank wine</p> <p>F: to show her carelessness towards Scott's warning about the consequence of drinking wine a lot</p>	Erin showed Scott that she was so sad because Scott was going to leave him.
63	01.43.23-01.43.29/63	<p>Tito: Ms. G? Are we gonna have this same room next year, again?</p> <p>Erin Gruwell: I don't know. You're gonna be juniors next year.</p> <p>Ben Samuel: What do you mean?</p>	✓								✓	<p>P: Erin and Tito, a Latina student</p> <p>S: Erin's class, room 203</p> <p>T: the class next year</p> <p>F: to give opinion to Tito</p>	Erin meant that she would not teach Tito and his classmates in junior year because she was not allowed to teach juniors.
64	01.43.33-01.43.48/64	<p>Erin Gruwell: Well, I teach freshman and sophomore years.</p> <p>Brandy Ross: You mean, we're not gonna be with you next year?</p> <p>Erin Gruwell: Well, I... I don't teach juniors. I thought you guys understood that.</p>	✓							✓		<p>P: Brandy Ross, an African-American student, and Erin</p> <p>S: Erin's class, room 203</p> <p>T: the class next year</p> <p>F: to ask for Erin explanation</p>	Brandy showed her dislike because Erin said they would not be together anymore next year.

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			V	N	Q	EEL	NP	Qt	QI	R	M		
65	01.43.33-01.43.48/65	Erin Gruwell: Well, I teach freshman and sophomore years. Brandy Ross: <u>You mean, we're not gonna be with you next year?</u> Erin Gruwell: Well, I... I don't teach juniors. I thought you guys understood that.			✓					✓		P: Brandy Ross, an African-American student, and Erin S: Erin's class, room 203 T: the class next year F: to ask for Erin explanation	Brandy showed her dislike because Erin said they would not be together anymore next year.
66	01.43.42-01.43.56/66	Erin Gruwell: Well, I... I don't teach juniors. I thought you guys understood that. Alejandro Santiago: <u>You don't wanna be our teacher next year?</u> Erin Gruwell: Of course I do. I can't.	✓							✓		P: Alejandro, a Latina student, and Erin S: Erin's class, room 203 T: the class next year F: to ask for Erin explanation	Alejandro showed his disappointment towards Erin because he thought Erin did not want to teach him and his classmates at junior year.
67	01.43.42-01.43.56/67	Erin Gruwell: Well, I... I don't teach juniors. I thought you guys understood that. Alejandro Santiago: <u>You don't wanna be our teacher next year?</u> Erin Gruwell: Of course I do. I can't.			✓					✓		P: Alejandro, a Latina student, and Erin S: Erin's class, room 203 T: the class next year F: to ask for Erin explanation	Alejandro showed his disappointment towards Erin because he thought Erin did not want to teach him and his classmates at junior year.

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			V	N	Q	EEL	NP	Qt	QI	R	M		
68	01.49.42-01.49.58/68	Andre Bryant: It's what I feel I deserve. That's all. Erin Gruwell: Oh, really? <u>You know what this is?</u> This is a "Fuck you" to me, and everyone in this class! I don't want excuses. I know what you're up against. We're all of us up against something.			✓			✓				P: Erin and an African-American student, Andre S: at front of Erin's class T: Andre's evaluation assignment F: to give her opinion to Andre	Erin expected Andre to do better in his assignment because she knew Andre could get better mark if he seriously did it.
69	01.50.48-01.51.13/69	Erin Gruwell: I want you all to know that Dr. Cohn and I tried very hard. But it's been decided we can't continue with each other junior year. Students: What? What? Erin Gruwell: You... Wait. Wait. Guys. Everyone. Marcus: No! <u>That don't fly, Ma!</u> Erin Gruwell: Look! First of all, I'm not anyone's mother in here, okay?	✓							✓		P: Marcus who is an African-American student and Erin S: Erin's class, room 203 T: the class next year F: to give opinion to Erin	Marcus wanted Erin to know that he could not accept that Erin would not continue teaching him and his classmates at junior year.
70	01.55.44-01.56.08/70	Ben Samuels: What happened? Eva Benitez: So, are we gonna be together for junior year? Erin Gruwell: No. We're <u>gonna</u> be together junior and senior year.	✓					✓				P: Erin and her students S: at a park T: the class next year F: to give information about next year class	Erin wanted to make her students happy by saying that she would not only teach them at junior and senior year.
Total			31	19	20	0	0	22	2	43	3		